VOGUE

SEPT.
$3.00

special!

the biggest fashion issue

the best real-life dressing

200+ terrific new looks

exclusive:
marilyn monroe
by bert stern
a last, intimate look

new york collections

0 02031 09
751164

The "Renaissance" of Perfume

© 1982 CHARLES OF THE RITZ GROUP LTD

GianniVersace

BERGDORF
GOODMAN

GIANFRANCO FERRE

B·STAVRINOS·2

altman's presents

italy today

come see what's super-modern,
from the world's master designers.

What's new here? Merely ***everything****, from an exciting new fashion name we discovered last March in Milan. Remember the label* ***Erreuno****. You'll be seeing it often, on some of the most dramatic easy-clothes of the age. Example: this* ***long blouson-vest*** *(Europe's numero uno top now) comes in olive colored, chevron textured wool for s.m.l., 363.00. Olive wool trousers with four pleats and four pockets and cream colored sheer wool smocked blouse are both 6 to 12, 342.00 each. Ready now in The Designers, third floor at Altman's, where you'll find a festival of Italian* ***fashion, furniture and food****, from Sept 19th to Oct. 2nd.*

B Altman & Co

It's always a pleasure

Out of town, call Toll Free (800) 228-5444. In Nebraska (800) 642-8777. Diners Club and the American Express cards are welcome at Altman's. 361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Willow Grove Park, Pa.

The American Look

Spectacular

for grand entrance

evenings,

our sinuous siren

of a gown

celebrates

the American woman.

Only she could wear it

with such poise

and assurance.

From Bill Blass,

acknowledged master

of The American Look.

Our Bill Blass diagonals
of ivory silk charmeuse
and black velvet of acetate-
rayon glistening with
black bugle beads.
The Salon, Third Floor,
Lord & Taylor, Fifth Avenue

You can thank Lord & Taylor for The American Look.

(Incorporating Vanity Fair)

VOGUE september 1982

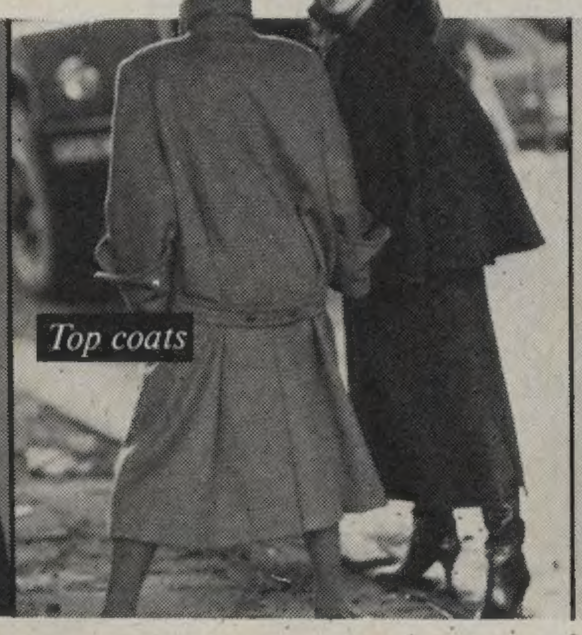
FASHION

190 Japanese Fashion Now. By Mary Russell
245 New York Collections Report/Fall '82
386 Best of the New York Collections at Stores Across the Country
448-458 Vogue's View: People, Places . . . Ideas. Edited by Mary Russell
463 Point of View: From the New York Collections—The Key Choices To Make This Fall
464-483 The Look-Makers—the Best Real-Life Day Dressing
484-489 Geoffrey Beene: The State of the Art
490-495 Upbeat . . . All the Way!—Shari Belafonte-Harper
496-503 At Night: The Best of the Best
504-509 The Furs with the Most!
510 A Singular Seduction . . . Mary McFadden
532-537 Star Performers! Tommy Tune/The Little Black Dress
546-551 Relaxed . . . It's a Matter of Degree
554-559 Black with a Soft Touch
562-567 The Hit of White
568 Vogue's Last Word

PEOPLE ARE TALKING ABOUT

100-122 What's News, What's Coming: Movies, Books, Art, Restaurants, Music, TV, and Photography
140 Between Us. By Lorraine Davis
165 Talking About . . . Art. By Barbara Rose
262 In Praise of Chaos. By Patricia O'Toole
284 Youth, Age, French Women and Us. By Cathleen Schine
294 Is Canada Neurotic? By Robertson Davies
338 Talking About . . . Treasures. By Jeffrey Hogrefe
342 Verbal Promiscuity. By Mary Cantwell
350 Taxes: Uncle Sam's Money-Back Guaranty. By Julian Block
361 Talking About . . . Money. By Lisa Gubernick
372 Parents: Fathers' Feelings. By Caroline Seebohm
404 Women and Cars: 6 Ways To Be a "Better" Driver. By Lillian Borgeson
416 Maya Angelou: An Interview by Judith Paterson
424 What's a Good Investment for You? By Susan Lee
512-525 Marilyn Monroe: "The Last Sitting." By Bert Stern

The beauty message



Top coats

Marilyn recaptured

The most fur!

BEAUTY AND HEALTH

138 Beauty Now/Cover Look
145 Beauty Now: Skin Improvers. By Shari Miller
181 Mind Health. By Carol Tavris
228 Beauty Now: Nail Care
234 Beauty Q&A
274 Your Well-Being: Friendship. By Barbara Lang Stern
278 Health. By Melva Weber
307 Fitness Now: Exercise
308 Fragrance Now: Choices
315 Hair Now: Fall Close-up
318 Hair Now: Options
327 People Are Talking About . . . Fitness. By Dorothy Schefer
407 Are Diet Pills Safe? By Shirley M. Mueller, M.D.
538-545 The Beauty Message: A Certain Finish
540 Shape
542 Blot
544 Buff
570-577 HealthStyle: Exercise, Nutrients, Seafood Pluses . . . more
526-531 A New Season—The Excitement Starts Here
552-553 Loneliness. By Robert Coles
560-561 The Tender Trap. By Edith Loew

LIVING

374 Entertaining: Tips and Treats. By Sandi Britton
380 Living: Ideas and Trends. By Barbara Plumb
389 Wines: California and French. By Martin Gersh
399 Food: Make-Ahead Dinner-Party Menus. By Helen Hecht

TRAVEL

430 Travel Now. By Richard Alleman
433 Japan and Its Amazements. By Richard Alleman
439 Concorde to London. By Despina Messinesi
439 Vogue Travel Guide

IN EVERY ISSUE

16 Masthead/Your Letters
357 Horoscope. By Maria Elise Crummere

COPYRIGHT © 1982 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

Vogue (Incorporating Vanity Fair) ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela van Zandt, Secretary. Second-Class postage paid at New York, New York 10001 and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $30.50 for one year, $56 for two years. Elsewhere, $36 for one year, payable in advance. Single copies in U.S. and Canada, $2.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 172, NO. 9, WHOLE NO. 3206. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80302

Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York NY 10017

Chloē by Karl Lagerfeld

Connoisseur of all that's sensuous, soft and ultra chic for fall '82
His black silk crepe slink with glints of silver lamé on the flyaway panels. This elegant dinner dress is just a hint of his fall/winter sophistication.

Available through **AT YOUR SERVICE** on 3, New York.

C H L O E · A T

bloomingdale's

Nat Kaplan

The elegance of Nat Kaplan's little black dinner dress of leno lace enhanced by the drama of satin trim. Sizes 6 to 16, about $200.
Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

VIVERE
ITALIANO

BASILE

The Italian master of modern design.
Innovative. Sophisticated. Collezione bellissima! The 28 Shop®.

Vivere Italiano . . . come live life the Italian way. Experience the best of Italia during our two week celebrazione, 13 settembre - 25 settembre. Guests speciali. Collections magnifico. Exhibitions incredibili. And cucina deliziosa. State Street, Chicago. Venite!

Marshall Field's

Paloma Picasso Designs for Tiffany

Paloma's flexible collar in eighteen karat gold and diamonds, $29,975. Matching bracelet, $18,390.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co.
Nationwide toll-free, 800-526-0649 • New Jersey toll-free, 800-452-9146

Wilkes Bashford
SAN FRANCISCO

From the Fall/Winter 1982 collection of Gianfranco Ferré the narrow little black dress in wool crepe with slashed white satin sleeves. To be worn with the shoes designed by Gianfranco Ferré produced by Guido Pasquali.

SHOW ROOM MILANO - VIA SAN DAMIANO, 2 - TEL. 02-702503 - TELEX 842162 TSACH FERRÉ MILANO

GIANFRANCO
FERRE

SHOES PRODUCED BY
GUIDO PASQUALI

East 東 Meets 逢 West 西

The new fall color collection from Ultima II

When Kipling said "never the twain shall meet" about East and West, he didn't have Ultima II to reckon with. This collection is Ultima's lyrical translation of the loveliest colors the Orient has to offer.

The copper of chrysanthemums, with a scrim of gold. The blushing pink of the inside of a shell. A deep peony shade. Colors like Imperial Fire, Garnet Moon, Silk Russet.

For your eyes, lips, cheeks and nails.
Starting early Autumn, *East Meets West*.
But only at your Ultima II Counter.

ULTIMA II

© 1982, Charles Revson Inc. Miss Hutton is wearing Imperial Fire Super Luscious Lipstick, Ginger Silk Creamy Powder Blush and Ciara Perfume. Her Kimono is by Siam Originals.

Laura Biagiotti:
our Renaissance woman creates another rare Italian treasure for Bonwit Teller. It awaits your modern presence. Her chemise is a soft waterfall of unlined cashmere and wool in taupe, cream, black or grey. With a sumptuous, triple-cowl neck and Renaissance sleeves. For 4 to 10 sizes, 550 00 (Like all Laura Biagiotti, it's exclusively Bonwit's in New York and Chicago). S'fari

New York Manhasset Chicago

HALSTON

THE PALM BEACHES BAL HARBOUR CORAL GABLES DEL AMO SAN MATEO FT. LAUDERDALE
DADELAND HOLLYWOOD POMPANO PLANTATION BOCA RATON ORLANDO CLEARWATER
ALTAMONTE SPRINGS TAMPA ST. PETERSBURG JACKSONVILLE NEW ORLEANS KNOXVILLE
CHATTANOOGA NASHVILLE MEMPHIS ATLANTA BIRMINGHAM GREENVILLE GREENSBORO
MOBILE CHARLOTTE RALEIGH HOUSTON AUSTIN SAN ANTONIO FT. WORTH NORTH PARK
PRESTONWOOD DENVER COLORADO SPRINGS PHOENIX SCOTTSDALE TUCSON LAS VEGAS
OKLAHOMA CITY TULSA SHERMAN OAKS · SOUTH COAST PLAZA · LA JOLLA

Lillie Rubin

© 1982 Revlon, Inc.

In 21 days
you can grow
the long strong nails
you've always longed for*
with Nail Starter
by Revlon

*Illustration enlarged

...and here's how.

PROFESSIONAL
Nail Starter you can do at home

NAIL STARTER

2-Step Brush-On Kit.

Immediately strengthens short nails to help them grow from short to long.

FIBER-WEAVE FORTIFIER, 1/2 FL.OZ.
PORCELAIN SMOOTH FINISH, 1/2 FL.OZ.

REVLON

JAMISON

Jamison adds fashion excitement to the versatile paisley print dress with a show of ruffles at neck and cuffs. Beige with navy or beige with wine in poly knit. Sizes 6 to 16, about $92. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, New York 10018.

(Incorporating Vanity Fair)

VOGUE®

Grace Mirabella
EDITOR-IN-CHIEF

MANAGING EDITOR Lorraine Davis FASHION EDITOR Polly Allen Mellen ART DIRECTOR Roger Schoening
ASSOCIATE EDITORS Karen Anderegg, Susan Greenstein FASHION NEWS DIRECTOR Mary Russell
FASHION DIRECTOR Jade Hobson FEATURES EDITOR Leo Lerman ASSOCIATE FEATURES EDITOR Amy Gross
DIRECTOR SPECIAL PROJECTS: BEAUTY/FITNESS Shirley Lord BEAUTY EDITOR Andrea Quinn Robinson
SHOES, LINGERIE EDITOR Kathryne Hays

FASHION EDITORS Anne Kampmann, Robert L. Turner, Vera Wang, Deborah Smith, Margaret C. Pazant
FABRICS AND FURS Elisabeth Tretter ACCESSORIES Madeline Parrish
FASHION ASSOCIATES: WEST COAST Eleanore Phillips, Sharon Harts Wick PARIS Susan Train ASSISTANTS Fiona DaRin, Boo Vigneron MADRID Aline Romanones FASHION ASSISTANTS Kathleen O'Connell, Pia de Brantes, Tracey Hensler
FABRICS ASSISTANT Roberta Wilson BOOKINGS EDITOR Renée Amory **BEAUTY** ASSOCIATE Dorothy Schefer
WRITER Shari Miller ASSISTANTS Miami Wong, Linda Wells **COPY** WRITERS Norma Friedman, Allison Leopold, Kathleen Beckett **FEATURES** FASHION FEATURES Kathleen Madden
FEATURES ASSOCIATES Sandi Cushman Britton, Cathleen Medwick, Deborah Mason
FEATURES ASSISTANTS Marion A. Asnes, Laura Flynn, Andrea Henderson TRAVEL Despina Messinesi
TRAVEL NEWS Richard Alleman HEALTH Melva Weber AT HOME Barbara Plumb
EDITORIAL COORDINATOR Susan Armenti **ART** ASSOCIATE DIRECTOR Audrey Flamberg
DESIGN CONSULTANT Ronald Kajiwara EDITOR Mickey Soutendijk ASSOCIATES Edmund Winfield, Larry Coda
ASSISTANTS Eileen Rosenberg, Trey Speegle ART PRODUCTION Gerald Slater, Reynolds Rolles
ASSISTANT Amy C. Bartlett PICTURE EDITOR Gloria Gersh COPY PRODUCTION EDITOR Jeanne Secor
ASSOCIATES Melissa Peterson, Laurie Drake RESEARCH EDITOR Phyllis Rifield ASSOCIATE Sandra Donahue
READER INFORMATION Shirley Connell CONTRIBUTING EDITORS Allene Talmey, Edith Loew Gross, Francoise de la Renta, Joan Juliet Buck, Sandra McElwaine CONSULTING EDITOR Diana Vreeland
EDITORIAL BUSINESS MANAGER William P. Rayner EDITORIAL PRODUCTION MANAGER Linda Rice

Richard A. Shortway
PUBLISHER

Barbara McKibbin EXECUTIVE EDITOR
MERCHANDISING DIRECTOR Lenore Benson ASSOCIATE DIRECTOR Beverly Purcell
EDITOR Alice Brooks PROJECT EDITOR Elizabeth Groves SERVICES Helena Brissenden
STORE CREDITS Anne Haggerty ASSOCIATES Harriet Lifov, Dolly Morton, Sarah McDonald
PROMOTION DIRECTOR Jayne Ingram ASSOCIATE Jo Ann Wolf ART DIRECTOR Robin Sweet-Wyatt
PROMOTION EDITOR Lisa Keys PRODUCTION Damian Carlino

ADVERTISING DIRECTOR David Rubin RETAIL DIRECTOR Richard McMahon
ASSOCIATE MANAGERS Charles H. Reinhardt, Robert L. Groberg MARKETING MANAGER Howard L. Garey
BEAUTY MANAGER Dianne Wallace BEAUTY MARKETING MANAGER Mike Greenberger
TRAVEL MANAGER Margaret Thalken ACCESSORIES MANAGER Gail Gottlieb
BEVERAGE MANAGER J. Peter Ferrigan ADVERTISING COORDINATOR Melinda Rhodes

BRANCH OFFICES NEW ENGLAND Charles H. Reinhardt, Mgr., Statler Building, Boston MA 02116
MIDWEST Albert H. DeSmet, Maureen Reeves, Mgrs., 875 No. Michigan Ave., Chicago IL 60611
WEST COAST John P. Demorest, Mgr., 3921 Wilshire Blvd., Los Angeles CA 90010
Patricia L. Mackin, Mgr., 1750 Montgomery St., San Francisco CA 94111
SOUTHEAST Miller & Tillman, Reps., 4651 Roswell Rd., N.E., Suite 201-C, Atlanta GA 30342
EUROPE Gardner Bellanger, Adm. Dir., 4 Place du Palais-Bourbon, 75007 Paris

CORPORATE MARKETING DIRECTOR Eckart L. Güthe
CONDÉ NAST PACKAGE: DIRECTOR Neil J. Jacobs SALES DIRECTOR Henry H. Holmes

BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda.

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
CHAIRMAN S.I. Newhouse, Jr. PRESIDENT Robert J. Lapham VICE PRESIDENT Benjamin Bogin
VICE PRESIDENT Harold G. Meyer VICE PRESIDENT-CIRCULATION, INTERNATIONAL J. Paul Young
VICE PRESIDENT-INTERNATIONAL Daniel Salem VICE PRESIDENT-CIRCULATION DIRECTOR Laurence J. Kirshbaum
VICE PRESIDENT-BUSINESS MANAGER John B. Brunelle VICE PRESIDENT-CORPORATE RESOURCES Fred C. Thormann
VICE PRESIDENT Bernard H. Leser TREASURER Eric C. Anderson SECRETARY Pamela van Zandt

Alexander Liberman
EDITORIAL DIRECTOR

Your Letters

Bright side of ERA

. . . As we know, the ERA is not going to be ratified. I, myself a French native married to a U.S. Army officer, am residing in a state whose majority of women have voted against it. The letter I wrote to their (local) newspaper was addressed to this particular segment. I feel very deeply that extremists of both camps have learned from painful experience and are now ready to join forces. Won't you help in the second stage?

I also feel that a new woman is emerging. She is growing beautifully immune to the manipulation of the business media . . . her mature thinking is seeking intelligent stimulation. A new magazine must also emerge and meet her new spirit. Man and Woman are also ready to meet again on noble concepts.

My most sincere hopes and wishes that you, of all magazines, will meet the new demands!

Christiane Dornhoefer
Ft. Leonard Wood MO

Feminine food for thought

. . . In my view of the women's lib movement, the emphasis is either on being separate in the sense of male separateness as Carol Gilligan defines it ("Thinking Like A Woman," May, 1982) . . . or it is on denial of what is good in men, as well as the needs that we share. . . .

Biology teaches us that the human organism has hormones from both male and female . . . either male or female, we also contain some of the characteristics of the opposite sex which influence the way we think.

Practical experience and observation show us that a woman like Margaret Thatcher is more than capable of acting with a degree of commitment and *(Continued on page 134)*

Lenox.

A world apart. Let it express your world.

Lenox China and Crystal

Send for our free color brochure. Lenox, Lawrenceville, N.J. 08648.

© Lenox '81

Country Manor Colors

You are cordially invited to live in Estée Lauder's Country Manor Colors for the whole fall season. (Do stay longer if you like.)

© 1982 Estee Lauder, Inc. Photographs: Skrebneski Location: Middleton Place, Charleston, S.C. Clothes: Hank Masterful Boot: Maroon Blazer: Jewelry: James Robinson

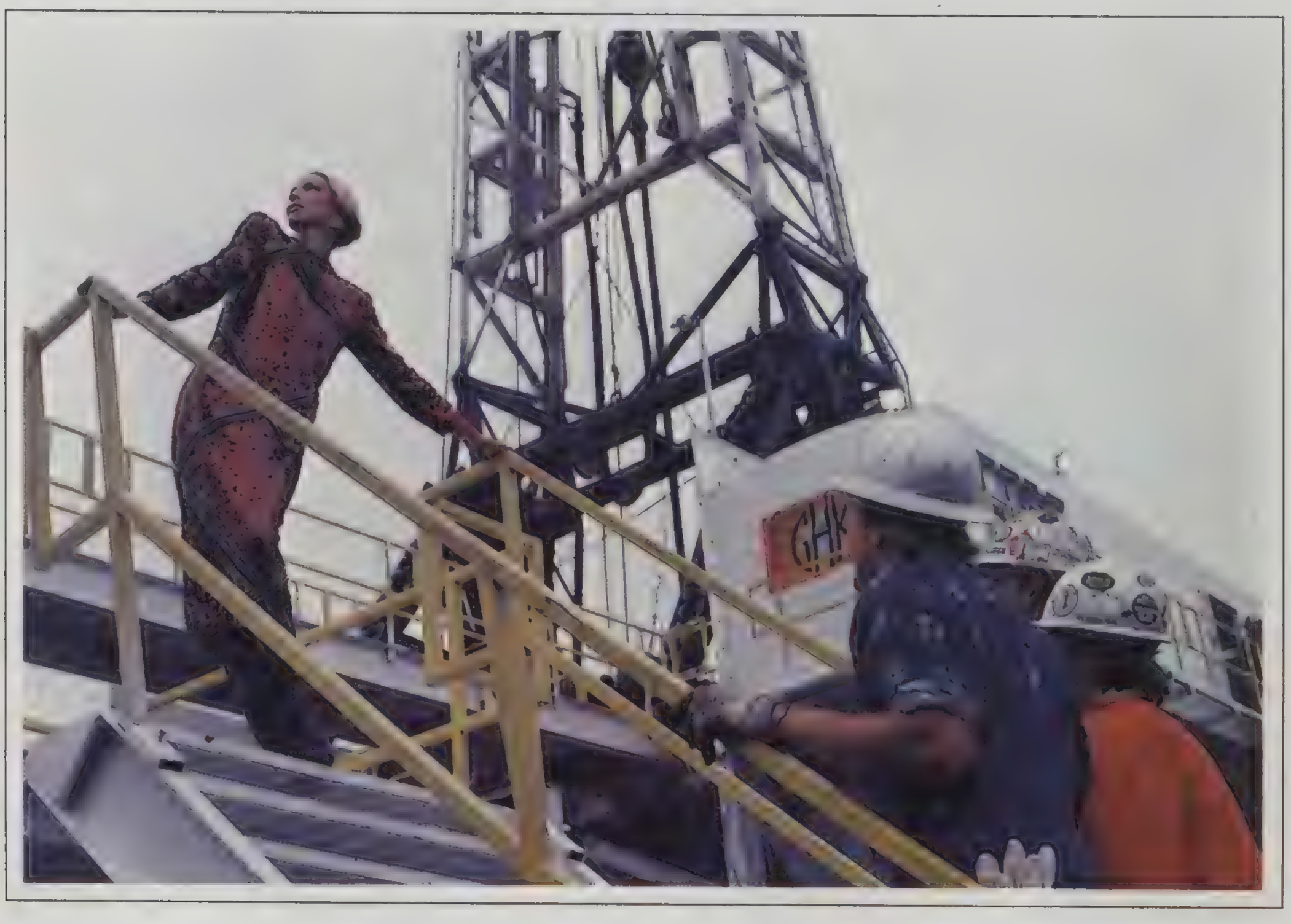
Makeup Under Blusher: Volupté Tinted Oil-In-Gel; Shadow: Country Lake Colors Nail Lacquer: Raspberry Glaze; Pressed Lydia Shadow; All Day Re-Nutriv Lipstick: Starlit Pink; Polished Performance Nail Lacquer: Volupté Tinted Oil-In-Gel Mist; All Day Re-Nutriv Lipstick: Starlit Pink; Polished Performance Nail Lacquer: Raspberry Glaze; Pressed Lydia Shadow; Country Lake Colors

Come enjoy vibrant cutting-garden colors— rare antique colors— a season filled with rich gleaming new brilliance for eyes, lips, cheeks, fingertips.

ESTĒE LAUDER

O K L A H O M A !

DIAMOND JUBILEE



HIGH FASHION—HIGH ENERGY

BILL BLASS

FOR

BALLET'S

THANKS TO CORE OIL AND GAS CORPORATION AND GHK GAS CORPORATION

© Cosmair, Inc. 1982

Lancôme. Sensible Body Beauty Treatments.

Fluide Satine.
So your body skin can be a touch more beautiful.

The first of its kind, this dry spray oil treatment is designed to hydrate body skin. Imagine an oil so rich it creates a sheen on the skin, so discreet it leaves no greasy residue, and so highly effective your skin will feel a touch more beautiful.

Estée is the fragrance
with the most exceptional
of qualities: presence.

And only one woman
could have created it.

ESTĒE LAUDER

© 1982 Estée Lauder, Inc. Photograph: Skrebneski Clothes: Fiandaca

Architectonic fashion...
Moss Shamask

Design
in its
purest
essence.
Soft,
sculptured.
Eminently
wearable.
Prototype
of the
eighties...
Shamask.
Daring Days
and Little Evenings.

SAKOWITZ

Houston Dallas Amarillo Midland Scottsdale

Albert Nipon by Night...
embracing a sumptuous
perspective of elegance,
softly draped.
Cream and gold
silk lamé gown.
Studio III.

Houston · Dallas · Amarillo · Midland · Scottsdale

SAKOWITZ

© COSMAIR, INC. 1982

Le Look

Yesterdays' splendeur becomes
the legend of today.

Nancy is wearing Maquiriche CremePowder EyeColour in Noir; Liner Lumineuse in Black; Maquiriche Blushing Powder in Cedarose; Emollent-Rich LipColour in Florentine Red and Nail Lacquer in Pruneau.

SUIT DESIGNED EXCLUSIVELY FOR LANCÔME BY PATRICIA TAPIA

LANCÔME

PARIS

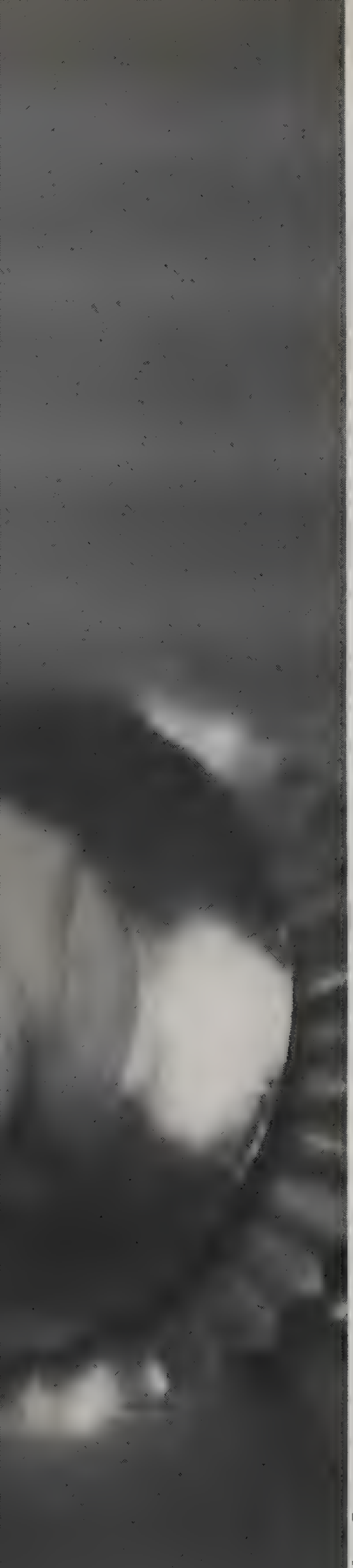
Photograph by Gideon Lewin

Bill Blass Ltd.

Calvin Klein

Fall '82 and Calvin Klein. And throughout, a new crispness prevails. As in the season, color sharpens with his white-against-black district checks. The silhouette turns from a summer's softness to a cleaner, thoroughly complete and polished line. The snap of details accent. And the "finish" of the suit is all. The one-button blazer with high-collared neckline and buttoned-back lapels, $340. The sailor skirt, $150. Both, in pure wool, for sizes 4 to 12. In the Calvin Klein Boutique—where we are all the things you are.

Saks Fifth Avenue



Estée Lauder brings you the next generation in skincare.

Introducing

Age-Controlling Creme

It actually encourages all skins
to do what young skin does on its own.

Young skin holds moisture. Young skin is resilient. Young skin renews itself quickly. Young skin looks fresh, feels firm. And while only nature has control over aging, Age-Controlling Creme helps control the signs of aging: dryness and the resulting fine lines and wrinkles. Age-Controlling Creme encourages all skins to do what young skin does on its own…look smooth, soft and radiant.

It actually encourages faster cell renewal.
A part of the aging process is a slowing down of cell renewal. Age-Controlling Creme contains the maximum effective level of Sodium RNA, an active ingredient that helps speed up the skin's natural cell renewal process to a rate that existed when your skin was younger.

It works to supplement the skin's existing protein supply.
Protein is essential for the skin's elasticity and natural moisture retention. Age-Controlling Creme contains a patented natural protein complex. It interacts with your skin's own natural protein to help assure good tone and resistance to dryness as well as helping to provide built-in resistance to environmental pollution and to ultraviolet rays which cause protein deterioration.

It even feels wonderful on.
You would expect its intensely concentrated formula of skin supporting ingredients to feel creamy and rich and it does. The surprise is how easily it "slips" on and into the skin.

ESTĒE LAUDER

© 1980 Estée Lauder, Inc. Photograph: Skrebneski Jewelry: Victor Carranza

autumn always

reminds you

of heather-covered

islands and

moody skies.

Your clan is

Saint Laurent/Rive Gauche

BECAUSE YOU'RE MAKING PERSONAL HISTORY

I. Magnin

SAN FRANCISCO BEVERLY HILLS CHICAGO

SAKS-JANDEL

DAVID HAYES

Perfectly suited for
the way you live now...
the two-piece silk dress
with matching jacket
in contrasting textures.

SAKS-JANDEL Chevy Chase Washington, DC

Natural fisher...
the aristocrat of furs.
Who says elegance can't be fun?

SAKS-JANDEL Chevy Chase Washington, DC

SAKS-JANDEL

Luxurious silver fox from The Hudson's Bay Company–the level of fashion importance you would expect from Saks-Jandel.

SAKS-JANDEL Chevy Chase Washington, DC

SAKS-JANDEL

Calvin Klein

The suit of the season...
the menswear look of tweed
softened by feminine tailoring,
unmistakably Calvin.

SAKS-JANDEL

Gideon Lewin

dejue

The way a woman wants
to look today...
soft, flirtatious,
decidedly feminine.

SAKS-JANDEL Chevy Chase Washington, DC

MONET
BRACELETS.
FROM
THE
CLASSIC
TO THE
UNEXPECTED.

Monet

© Monet 1982

© 1980 Clinique Laboratories, Inc.

Clinique Skin Supplies for Men is a complete skin care system. Allergy Tested. 100% Fragrance Free.
You'll find it in selective medicine cabinets—and at Clinique counters across the country.
Photographed by Irving Penn for Clinique.

The ultimate Sportswatches. His Piaget Polo: square, strong, hand-crafted from solid 18 karat gold, link-by-link;

water-resistant to 99 feet. Hers: rounder, smaller, but equal in beauty, stamina, quartz accuracy. And dynamic spirit.

PIAGET

Hand-crafted in Switzerland.
For brochure send $1.50 to Piaget,
Dept. VO, 650 Fifth Ave., N.Y., N.Y. 10019.

LES ARTS DÉCORATIFS

© 1982 Cosmair, Inc.

Fashion Designer: Roland Nivelais

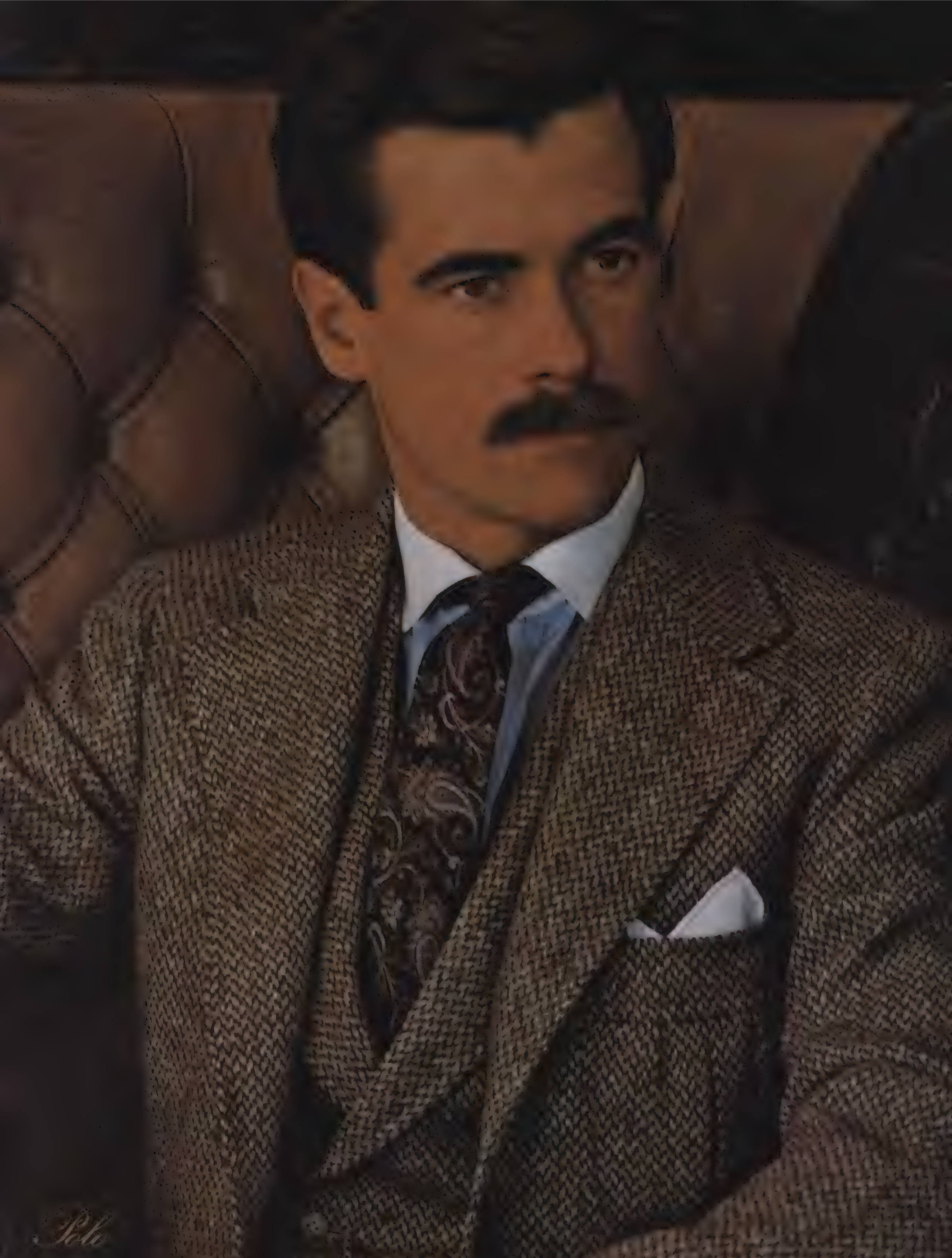
It's a new feeling for Fall.
It's pattern on pattern.
It's mix but not match.
It's the decidedly decorative colours from L'Oréal.
It's Voile Gris eyes. Burgundy lashes, Rubis lips, or Violine fingertips.
It's the wit of L'Oréal.

PARIS

L'ORÉAL®

NEW YORK

Polo Ralph Lauren



Ralph Lauren

Clothing that endures and romanticizes.
That will be worn and cherished forever.

Rough area. Is strong in sport, as rich in tradition as the American way of life.

Ralph Lauren

Ralph Lauren

Polo Men's Wear

Ralph Lauren Women's Wear

Ralph Lauren Cosmetics

Polo for Boys

Ralph Lauren for Girls

Polo/Ralph Lauren Hosiery

Polo/Ralph Lauren Footwear

Polo/Ralph Lauren Leather Goods

Polo/Ralph Lauren Eyewear

Polo/Ralph Lauren Luggage

Polo Ralph Lauren

Amen Wardy IS ANDRE LAUG

NEWPORT BEACH CALIFORNIA 714/675-8393

GROSVENOR
CANADA

International Fall/Winter 1982 Fur Collection
presented in New York exclusively by

THE FUR GALLERIA INC.

434 Central Avenue, Cedarhurst, NY 11516

In Canada at

EATON'S

Toronto · Winnipeg · Edmonton
Calgary · Vancouver

Alaska lynx jacket

GROSVENOR
CANADA

Exclusively at

THE FUR GALLERIA INC.

434 Central Avenue, Cedarhurst, NY 11516
(516) 569-2232

In Canada at
EATON'S

Canadian red fox stroller

CANADA
Majestic
MINK

Canada Majestic violet, sapphire
and white mink jacket

GROSVENOR
CANADA

Exclusively at

THE FUR GALLERIA INC.

434 Central Avenue, Cedarhurst, NY 11516
(516) 569-2232

SAGA FOX
FROM SCANDINAVIA

Saga blue fox jacket

In Canada at
EATON'S

valentino

Furs

Valentino Bontempo

Produced and distributed by Cidat [illegible] New York - Photo: Rico Puhlmann - Make up: Tyen

Fabrice TARONI

valentino
BOUTIQUE

at CREEDS
Ontario

valentino

Sportswear

valentino

Coats

Calvin Klein

Calvin Klein

Calvin Klein

BALLIET'S Oklahoma City BARTON/SLIGH'S Jacksonville ELEGANZA Millburn Twp.
FROST BROS. San Antonio LORETTA BLUM Dallas NAN DUSKIN Philadelphia RICH'S Atlanta
SAKS FIFTH AVENUE New York SAKS-JANDEL Washington, DC STANLEY KORSHAK Chicago

emanuel ungaro parallèle

EMANUEL UNGARO BOUTIQUES:
803 Madison Avenue, NEW YORK Bal Harbour Shops, BAL HARBOUR Rodeo Drive, BEVERLY HILLS
S.F.A. Center, HOUSTON Esplanade–Worth Avenue, PALM BEACH CREEDS, Ontario

BALLIET'S Oklahoma City BARTON/SLIGH'S Jacksonville ELEGANZA Millburn Twp.
FROST BROS. San Antonio LORETTA BLUM Dallas NAN DUSKIN Philadelphia RICH'S Atlanta
SAKS FIFTH AVENUE New York SAKS-JANDEL Washington, DC STANLEY KORSHAK Chicago

emanuel ungaro parallèle

EMANUEL UNGARO BOUTIQUES:
803 Madison Avenue, NEW YORK Bal Harbour Shops, BAL HARBOUR Rodeo Drive, BEVERLY HILLS
S.E.A. Center, HOUSTON Esplanade–Worth Avenue, PALM BEACH CREEDS, Ontario

It's a very fine autumn for beauty
from Germaine Monteil

VINTAGE GRAPE colors

These are rich, ripe, sumptuous shades.
Crimson Grape and Golden Raisin for your lips...
True Grape, Golden Fig and Cognac for your eyes...
a taste of Burgundy Wine or Apricot Nectar
to blush in. Wear them as you cuddle into
your cashmeres and pull on your boots:
sophistication is back in town.

Germaine Monteil

Jewelry by Georg Jensen Silversmiths; dress and shawl by Patricia Fetwel.

© 1992 Germaine Monteil

Hat by Frank Olive

Albert Nipon

Oscar de la Renta

Jewelry: Alex & Lee Photo: Gordon Munro Hair & Make-up: Arthur Scott

Martha

Palm Beach New York Bal Harbour

RICK STRAUSS

nordstrom

The night's all yours in this resplendent tuxedo dress by Richard Warren. Iridescent silk taffeta striping plays with light, creating an illusion all your own. Royal/pewter, 2-14; 232.00. In Collectors. Our first San Francisco area store opens September 24 at the Hillsdale Mall in San Mateo.

WASHINGTON OREGON CALIFORNIA UTAH ALASKA

carlo tivioli

Martha

Palm Beach · New York Bal Harbour

nordstrom

Pancaldi makes two points well taken for fall. Crafted of soft, supple calfskin, with elegant diamond cut-outs. Lace-up or slip-on flats; 136.00 each. Downtown Seattle only, in Salon Shoes.

Our first San Francisco area store opens September 24 at the Hillsdale Mall in San Mateo.

WASHINGTON OREGON CALIFORNIA UTAH ALASKA

What's News

WHAT'S COMING

eople are talking about...

The newsiest, the most noteworthy in movies, books, art, restaurants, music, TV, and photography—on these nine pages

MOVIES MOVIES MOVIES

Falling in love again.

Woody Allen's elegiac new "Sex Comedy"

Woody Allen in period dress? The arch-klutz and sexual neurotic in turn-of-the-century suspenders, playing host to an elegantly amorous house party at his country estate? Odd as it sounds, that's the premise of *A Midsummer Night's Sex Comedy;* and perhaps it's not so surprising after all.

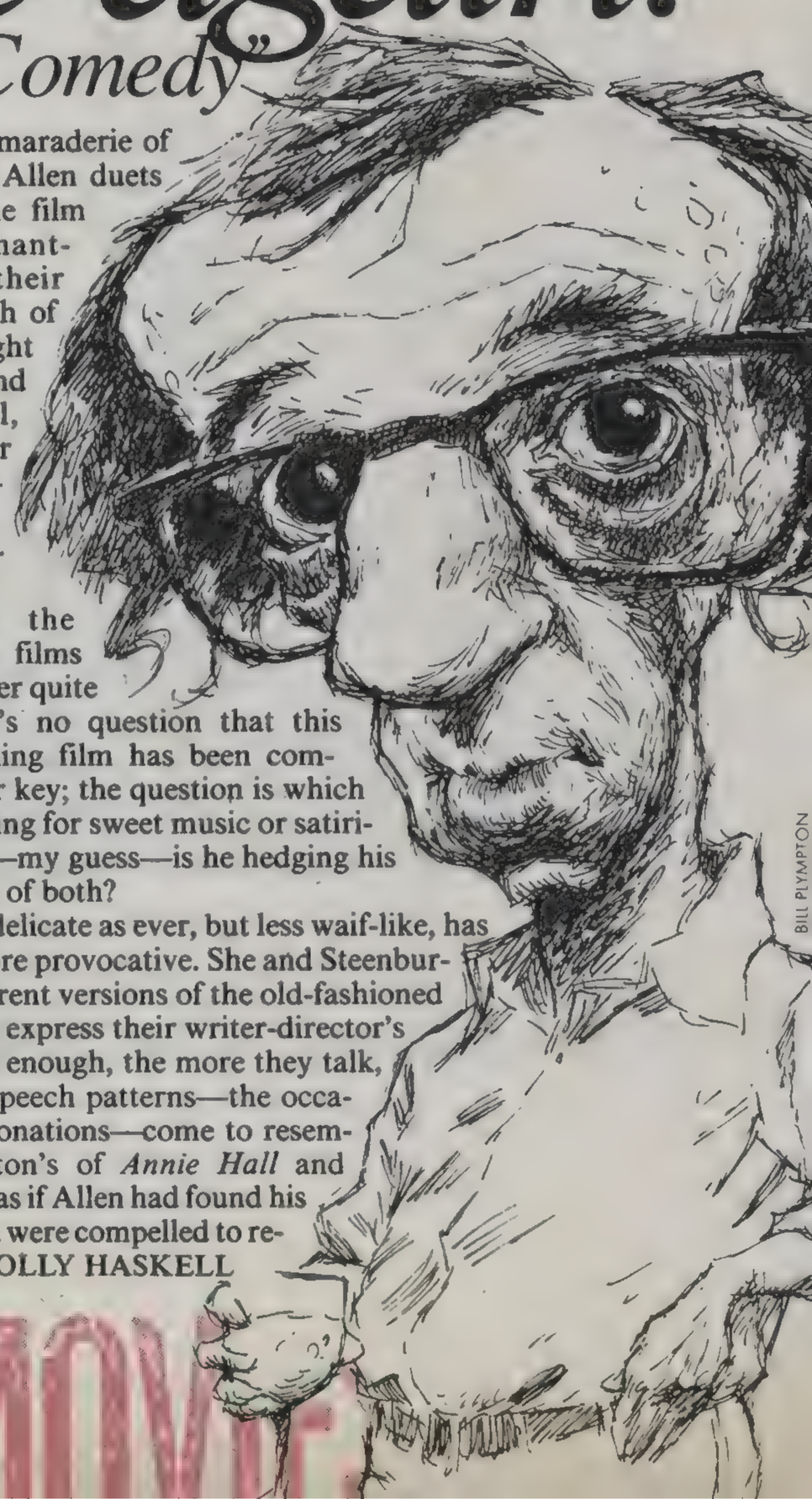
Periodically, our chief chronicler of urban angst feels the need to get a certain distance from himself, which he does by putting on funny clothes, and making anachronistic mayhem by brushstroking twentieth-century ethnic and sexual humor into worlds that never heard of shrinks and mantras and multiple orgasms. *A Midsummer Night's Sex Comedy* is a sweetly comic exercise in this tradition—not as preposterous as *Everything You Always Wanted to Know About Sex,* nor as funny as *Love and Death,* nor as charming as *Sleeper,* but a welcome sign that Allen has recovered his good humor after the corrosive misanthropy of *Stardust Memories.*

The setting is a vernal country house caught in the twilight glow of late summer and redolent of those Russian and Scandinavian movies in which leisured aristocrats (with an occasional disruptive *nouveau*) gather for a sybaritic *déjeuner sur l'herbe.* But beyond the lush sepia tones of Gordon Willis' cinematography, there is nothing leisurely or sybaritic here. The meals are rushed, the assignations are fouled up, coitus is interrupted.

The sextet assembled to dramatize conflicting views on love and lust, magic and logic are a group whose habits may be mid-Victorian, but whose hang-ups are strictly sex-therapy modern. Allen plays Andrew, a stockbroker by vocation, an inventor by sublimation. He makes flying machines and fish de-boners as an outlet for sexual energies unreleased in his marriage to the timorous and equally frustrated Adrian (Mary Steenburgen). The visitors who precipitate the inevitable convulsions are Adrian's cousin Leopold (Jose Ferrer), a pompous philosopher whose imminent marriage to Ariel (Mia Farrow), an exquisite lady of doubtful reputation, doesn't stop him from attempting to gather one last rosebud in the form of the voluptuous nurse Dulcy (Julie Hagerty). This brash woman, to the great envy of her "sisters," has seen and been undaunted by the secrets of the human body, while her roguish escort, the roué doctor (Tony Roberts), finds himself smitten at a glance from Ariel. Andrew, too, fears he may be in love, or in lust, with Ariel, and it's easy to see why.

The tender camaraderie of the Farrow and Allen duets is the closest the film comes to enchantment; but their scenes, like much of the film, are caught in a no-man's land between lyrical, echoes of other films—Bergman's *Smiles of a Summer Night,* for instance—and the parody of those films that this one never quite becomes. There's no question that this slenderly charming film has been composed in a minor key; the question is which one? Is Allen going for sweet music or satirical mudpies, or—my guess—is he hedging his bets with a little of both?

Mia Farrow, delicate as ever, but less waif-like, has never looked more provocative. She and Steenburgen, as two different versions of the old-fashioned woman, seem to express their writer-director's taste, and oddly enough, the more they talk, the more their speech patterns—the occasional dippy intonations—come to resemble Diane Keaton's of *Annie Hall* and *Manhattan.* It's as if Allen had found his ideal woman and were compelled to recreate her. —MOLLY HASKELL



MOVIES MOVIES MOVIES

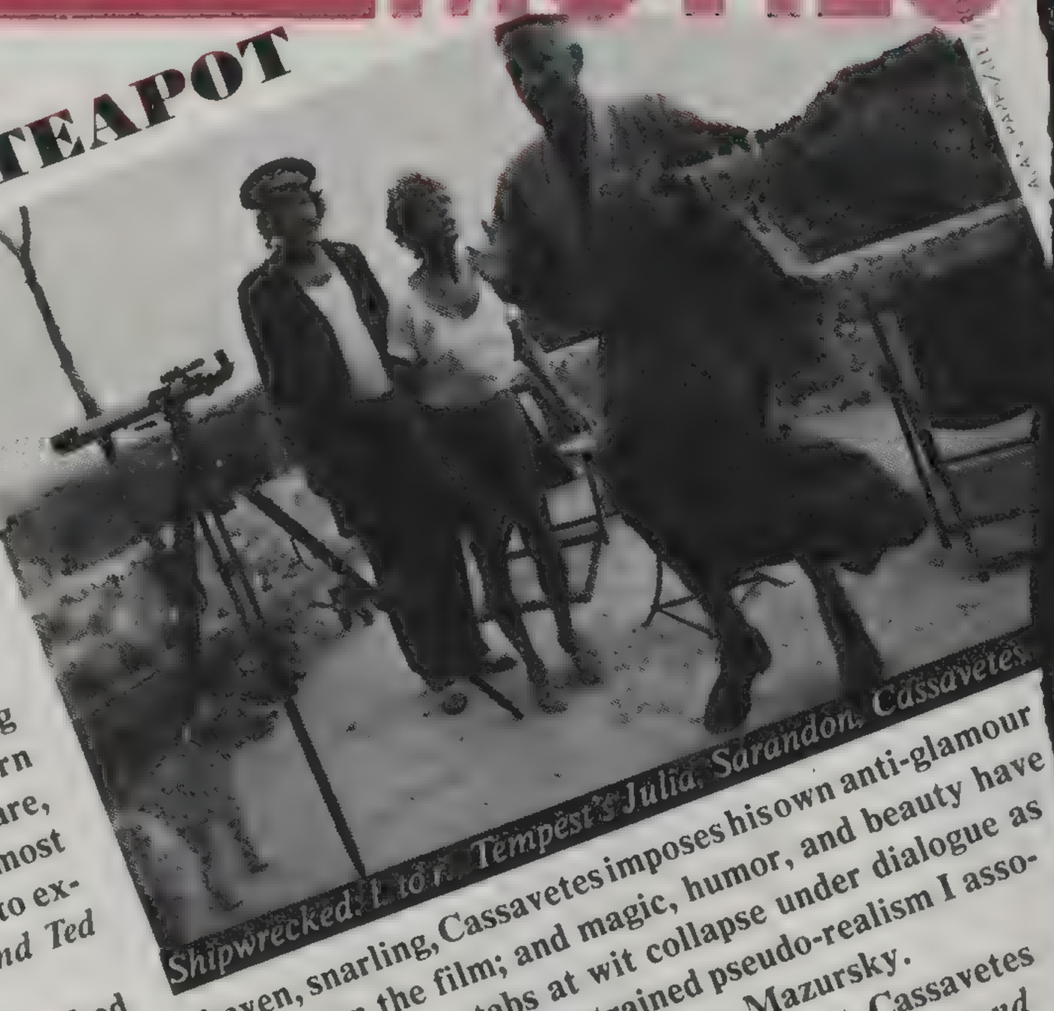
bijan gold .38 extra-special – $10,000.

bijan perfume for men – $1,500.

bijan.

designer for men
beverly hills
new york

PAUL MAZURSKY'S NEWEST FABLE: "TEMPEST" IN A TEAPOT



Shipwrecked: L. to r., Tempest's Julia, Sarandon, Cassavetes

Directors short of inspiration invariably turn to Fellini, whose 8½ has become the short-of-inspiration classic, a model of how to make a film when you have nothing to say and turn artistic paralysis into thematic gold. Writer-director Paul Mazursky has tiptoed around the Fellini museum before, but never to such numbingly pretentious effect as with his new film *Tempest*. A still-born fable about mid-life crisis starring John Cassavetes as a querulous modern Prospero, *Tempest* boasts a little Shakespeare, a little Fellini, a lot of Cassavetes, and almost nothing of the Mazursky touch we've come to expect from the director of *Bob and Carol and Ted and Alice* and *An Unmarried Woman*.

A New York architect (Cassavetes) shipwrecked by modern life, returns to his roots on a Greek island, there to build amphitheaters, compile baseball stats, bully his mistress (Susan Sarandon), his teenage daughter (Molly Ringwald), and the restless native called Kalibanos (Raul Julia). A boating party composed of his wife (Gena Rowlands), his employer (Vittorio Gassman), who is also his wife's lover, and assorted supernumeraries find themselves on the island. After a storm and a magical rescue, mates seek out and find their other halves and an appropriate order of coupledom is restored.

This mythological mix of apples and oranges was not destined to soar; but, possibly, with an actor less abrasive and more charming than John Cassavetes, it might have lifted gently off the ground. But from the moment he first appears, unshaven, snarling, Cassavetes imposes his own anti-glamour esthetic on the film; and magic, humor, and beauty have no chance. The stabs at wit collapse under dialogue as flat as pita bread and a strained pseudo-realism I associate more with Cassavetes than Mazursky.

The raw, improvisational style that Cassavetes developed so interestingly in *Faces* and *Minnie and Moskowitz* has reached a dead end in the continuing chronicle of the Cassavetes marriage. With Rowlands playing another version of her hearty but vulnerable honcho dame, we have the feeling of being trapped in someone else's home movies.

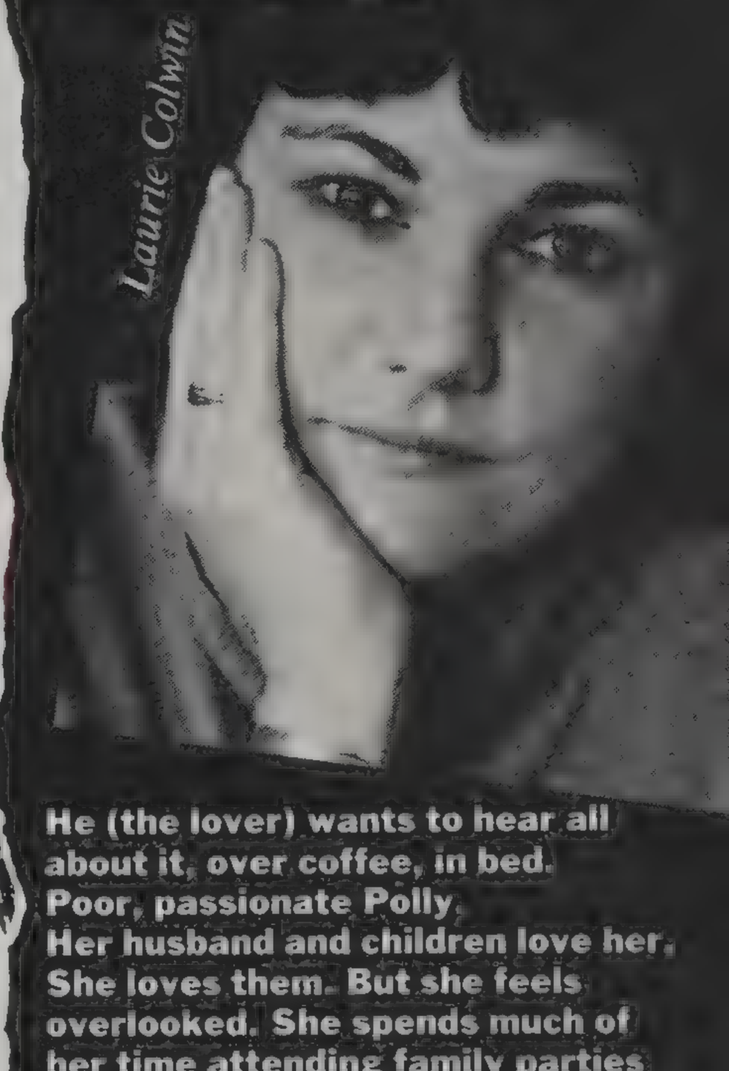
One can imagine Mazursky and Cassavetes thinking up funny or graceful lines, then throwing them out because they were funny or graceful. A charitable way of looking at it. A less charitable interpretation would be that this was the best they could do.

—M. H.

BOOKS

NICE ADULTERER

Laurie Colwin's readers like to be snug. Why not? A house full of children, a cuddly-bear husband, a lover who likes to talk. As the heroine of *Family Happiness* (Knopf), Colwin's newest and coziest novel, points out, "Anybody can go to bed with anybody, but not everyone sits around the kitchen holding hands." Quite true. A Tolstoyism for the '80s: All happy families are alike—so alike, it hurts. When, like Polly Solo-Miller Demarest, you are lucky enough to be a member of a rich, vain, socially prominent family, you'd better have a hidden emotional bankroll. What you need—what Polly gets—is a lover, but not just any lover. Today's adulterous woman seeks the husband of yesterday: the kind, humorous, generous man who loves her for herself. It is not unusual for such lovers to be successful painters—men who can stay home all day, thus making themselves available for love. It's the woman now who has the boring job.



Laurie Colwin

He (the lover) wants to hear all about it, over coffee, in bed. Poor, passionate Polly. Her husband and children love her. She loves them. But she feels overlooked. She spends much of her time attending family parties and sobbing into bath towels. Polly is a nice woman. She even commits adultery nicely. Her affair is as touching as a teen romance. People will like this book. Polly questions her motives as she should. Her husband, sturdy Henry, comes through in a pinch. Her lover, honest Lincoln, always has something funny to say. The children are fine. Family happiness? In an age of compromise, perhaps. —C.M.

BOOKS

SHEDUNIT: P.D. JAMES, SHREWD MISTRESS OF THE "GENTLE ART OF MURDER"

With *The Skull Beneath the Skin*, her eighth detective novel (Charles Scribner's), P.D. James can only add more evidence to the already airtight case proclaiming her our decade's grand doyenne of mystery—a canny and meticulous chronicler of the dark compulsions that ensnare a person in what she has called "the gentle art of murder."

James's plots are anything but gentle: sudden and often bizarre violence shatters the most civilized and orderly of worlds—the precise routine of a laboratory, a nurse's training school. In *Skull*, aging actress Clarissa Lisle retires to her room for a quiet nap before her comeback performance and is battered to death with a grotesque marble carving of a child's arm.

Using the persona of plucky young detective Cordelia Gray, James deftly spins a mesmerizing web of the jealousy and greed that bound Clarissa to her intimates who have gathered for the play—all suspects, of course. James, a former Criminal Department official and London magistrate, has a relentless eye for the small quirks and habits by which people reveal the dark secrets of their souls. Of Ambrose Gorringe, compulsive collector of Victorian necrophilia: "The ends of the mouth curved upwards in a fixed smile so that the whole face held the shining, humorous animation of a man enjoying a perpetual internal joke."

Richly detailed and absorbing, *The Skull Beneath the Skin* is, happily, just as shrewd and bracing as its author, the indomitable Miss James.

—ALLENE TALMEY—

OPEN A BOX OF DELUXE.

BENSON

Introducing Deluxe Ultra Lights

Only 6 mg
yet rich enough
to be called deluxe.
Regular and Menthol.

Open a box today.

6 mg "tar," 0.6 mg nicotine
av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

& HEDGES

BENSON & HEDGES
100's

DeLuxe
Ultra Lights

PARK AVENUE · NEW YORK

© Philip Morris Inc. 1982

A periodic "retreat cream" returns your skin to a better state.

G. Sen Creme
Anti-Deshydratante

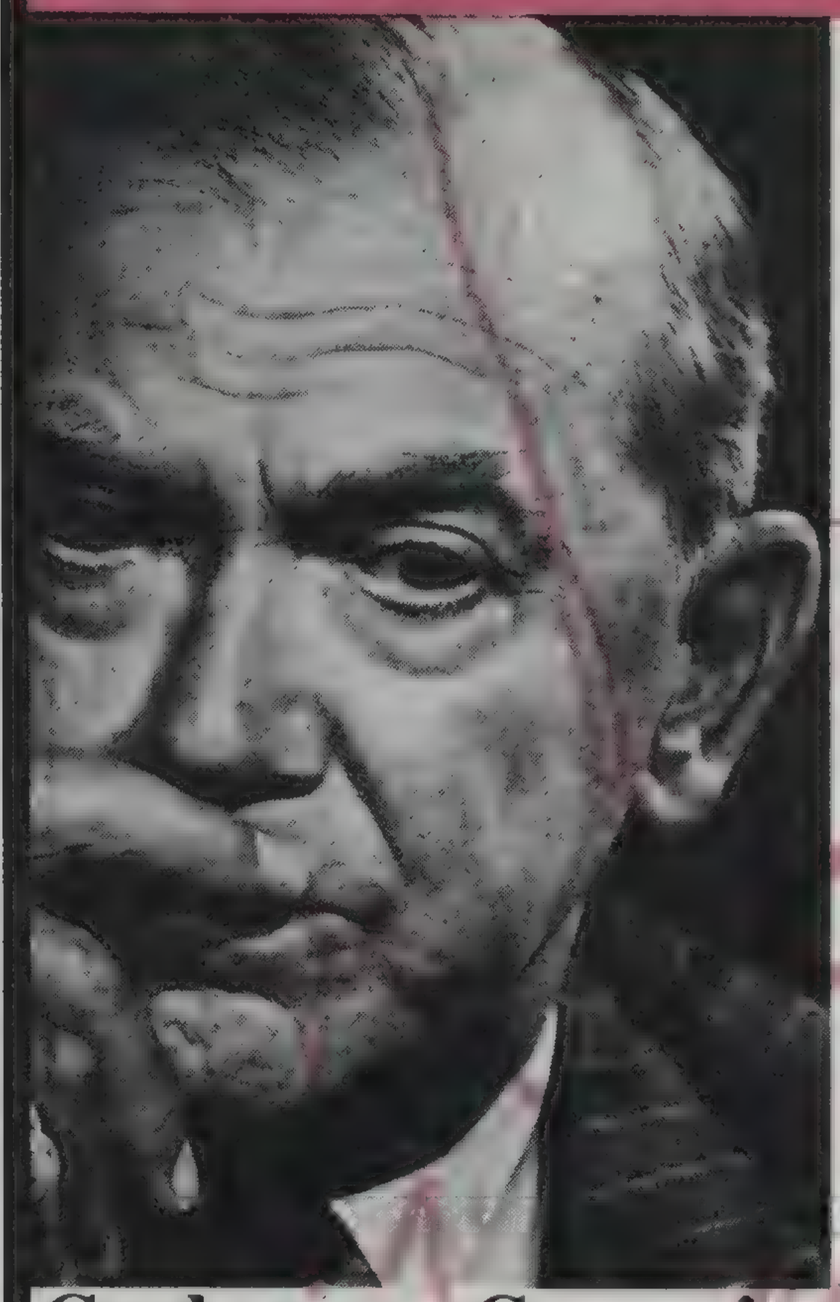
From time to time weather aggressions, pollution, or just feeling low and sickly seriously deplete your skin. This Balancing Treatment Cream, formulated with Ginseng extract, collagen and precious natural ingredients helps reverse the effects of dehydration, raises the moisture level and works to balance the imbalances that lead to this problem.

Use it 2 to 4 weeks depending on your skin type, and skin should return to a better state. Because this cream does for your face what a visit to a retreat does for the rest of you.

Stendhal
PARIS
Superior skincare with a French accent

FILENE'S

PEOPLE ARE TALKING ABOUT...



Graham Greene's "Monsignor Quixote": a lapsed cynic

First of all, a story: Monsignor Quixote of La Mancha—indeed, the descendant of the famous, embattled Don—takes to the open road in the company of his ancient, beloved, faltering Fiat Five, Rocinante (named for his ancestor's decrepit steed) and his unlikely friend "Sancho," the Communist ex-Mayor of El Toboso, Father Quixote's parish and home. Like his ancestor, the Monsignor will never travel far—Rocinante's age and his own loyalty keep him close; but this is a spiritual journey, after all, one from which this kind, simple, quietly resolute man can never return.

What a subversive book this is! At a time when, as Yeats foretold, "The best lack all conviction, while the worst are full of passionate intensity," along comes this wryly chivalrous Graham Greene with a story of adventure, faith, and love (Simon and Schuster). He has been doing this sort of thing now for decades—twenty-two novels, and a life of mystery and intrigue—even so, it comes as a surprise. Greene, a lapsed cynic, knows the truth about us. We still believe in innocence. It is the harbinger of loss.

This sweetly bawdy little tale (what a relief to find holiness without primness!) takes Father Quixote from sleepy El Toboso into a Spain full of brothels and bandits and secret police; a Spain still trembling under the late Generalissimo Franco's yoke of fear. Father Quixote, conspicuous in his modesty, quickly becomes an object of suspicion. His Bishop, a cruel man who fears fantasy, wants to prove him mad. Monsignor Quixote is pursued. The windmills he tilts with are dangerous, and very real.

It is a kindlier Bishop, a traveler, who first tells the Father to "go forth like your ancestor Don Quixote on the highroads of the world. . . ."

"He was a madman, Monsignor," remarks the priest.

So, replies the Bishop, did many people regard Saint Ignatius.

But wasn't Don Quixote a fiction, after all? Answers the Bishop: "Perhaps we all are fictions, Father, in the mind of God."

So it goes. A philosophical foray into the dungeons of unbelief. Sancho "believes" in his Marx, his Lenin. But Sancho is a sad man, the weary survivor of the death of his heart. Monsignor Quixote wants to believe in a God who has long since stopped answering his prayers. He is also afraid. His doubts sustain him. As his peculiar friendship with the Mayor deepens and grows, he sees that "a sense of doubt can bring men together. . . . The believer will fight another believer over a shade of difference; the doubter fights only with himself."

Take this wisdom with a heady draught of Spanish wine, a slab of sausage, some genial, irreverent conversation by an outhouse wall; pit Saint Augustine and Marx against each other in a mock duel, and you know what this book is: simple, foolhardy, and strong. What novel about goodness isn't a dare? What good novel isn't a quest?

—CATHLEEN MEDWICK

KARSH

The feminist fringe—circa 1405

A woman wants to know: "Are daughters a greater liability to their parents than sons . . . ?" A rhetorical challenge—Germaine Greer to Norman Mailer, 1966? No: an appeal to Lady Rectitude by one Christine de Pizan, a highly literate widow who, in her solitude, discovers that men do not seem to like women very much—they write about them so disparagingly. The date: 1405. The context: De Pizan's *The Book of the City of Ladies* (Persea), a fifteenth-century treasure, newly translated by Earl Jeffrey Richards, foreword by Marina Warner. A history of mankind, womankind—indeed, the ways of the world, then and now, from a woman's viewpoint.

With the help of Reason, Rectitude, and Justice, Christine builds an allegorical city where intelligent, humane women can thrive. The very chapter headings lure us: "Refuting Those Men Who Claim Women Want to be Raped, Rectitude Gives Several Examples." "Christine Asks Lady Rectitude Whether What the Books and Men Say is True, That Married Life Is So Hard to Endure Because of Women. . . ." Clearly this book, too long lost to us, is an indulgence. Heaven pardon us, but it was worth the wait.—C.M.

VANDERBILT

by Gloria Vanderbilt

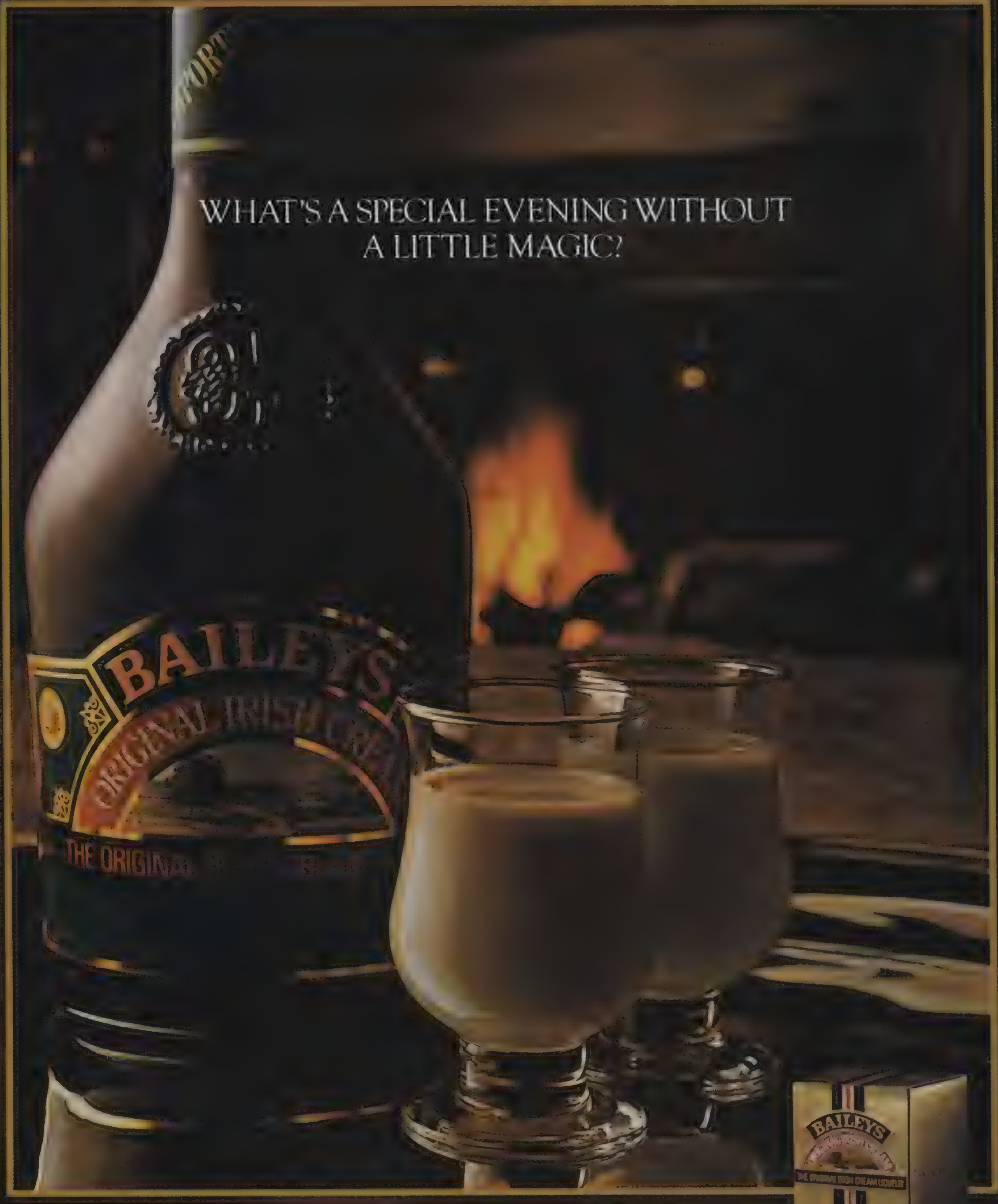
A NEW WOMAN'S FRAGRANCE

VANDERBILT

by Gloria Vanderbilt

Let it release the splendor of you.

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981



Baileys. A unique taste so silken, so full of character, only one word can describe it. Magic.

Perhaps it's that taste of magic that has made Baileys America's fastest growing liqueur.

BAILEYS. TASTE THE MAGIC.

The pain—and triumph—of modernism: Scandinavia's unexpected treasures

Northern Light: Realism and Symbolism in Scandinavian Painting, 1880–1910; Corcoran Gallery of Art, Washington, DC; through October 17. This is one of those rare exhibitions that opens up an entirely new realm of vision to the public. Near the end of the last century, the Nordic nations hurtled out of provincial obscurity at different rates of speed, each with a distinctive sense of national identity. With rapid industrialization, Scandinavian wealth grew, but so did cultural alienation. Writers and artists, disgusted by bourgeois hypocrisy at home, sought new vitality and an authentic style in the Naturalist and Symbolist movements of France and Germany.

Until now, the dark turbulence of the Scandinavian *fin de siècle* has been communicated to the world through the dramas of Ibsen and Strindberg and the tortured paintings of Edvard Munch. In this current exhibition of thirty-six artists, Munch maintains his powerful creative presence, but now it is clear that he was not working alone.

His predecessor, the Norwegian Christian Krohg, manages to create a pictorial equivalence of Ibsen's naturalistic fatalism in "Sick Girl," 1881. This image of youth blighted in the bud is composed almost entirely of subtle shades of white—the color of purity, to be sure—but here suggestive of the immanent pallor of mortality and the whiteness of shrouds, with a hint of chill Northern snow fields and the no-color of ghosts. Frontal, tense, isolated by the harsh boundary of the frame, the dying girl is propped in a close-up confrontation with the spectator, her delicate face, thin hands, and wrinkled night gown probed with an unsparing pathologist's paintbrush. The only touches of color in this image of deathly whiteness are the blood-red stripes of the blanket binding her body and, on the girl's lap, a symbolic fading rose, its petals languidly falling to the ground.

Multiplying the cast of characters does not seem to lighten the human drama. In Harold Slott-Moller's large-scale "The Poor: The Waiting Room of Death," the proletarian types who might have been represented working together or united by a common conviviality in contemporary French naturalist works are instead deliberately cut off from contact with one another, each figure sunk in his or her own kind of self-absorbed gloom as they contemplate The End, represented by a dark, empty doorway. Even sexual attraction provides little comfort in this relentless iconography. The Swedish painter Richard Bergh, in his "Nordic Summer Evening," suggests the relationship between the sexes is an inevitably painful one. The wary isolation of his male and female protagonists is reinforced by the rigidity of the architecture and the lushness of the landscape.

Perhaps this show should have been called "Northern Darkness" rather than *Northern Light*. But these artists have created in their canvases, potent imaginative reminders of the terrible psychic and social costs of progress; the pain, as well as the triumph, of modernism. The show will travel to the Brooklyn Museum (its organizer) and to the Minneapolis Institute of Arts. —L.N.

Krohg's "Sick Girl": hints of chill Northern snow-fields, the no-color of ghosts

NATIONAL GALLERY, OSLO

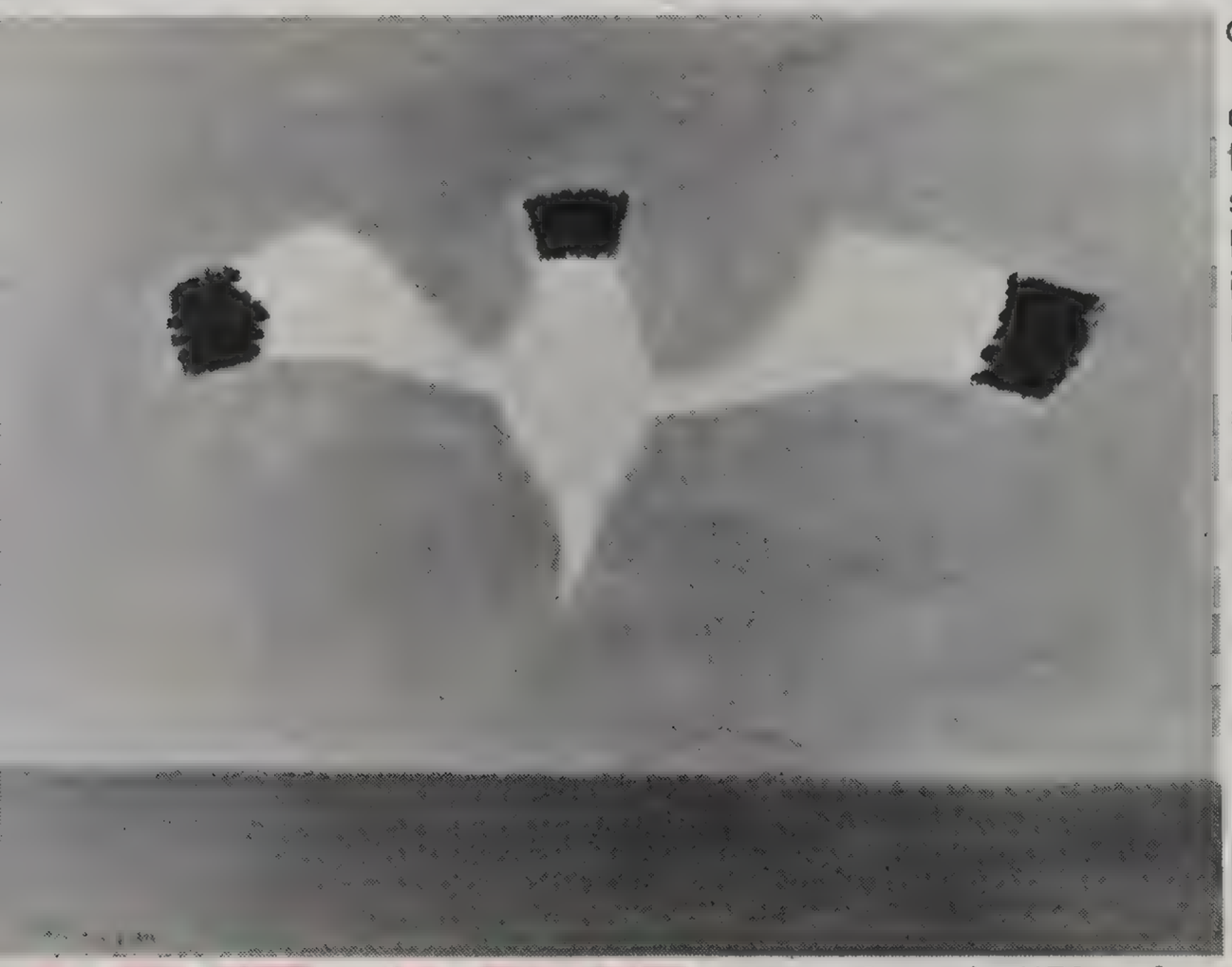
Vibrant color, wit, and pictorial punning: the bold art of Milton Avery

Milton Avery; Whitney Museum of American Art, New York City; through December 5. Color is certainly at the heart of Milton Avery's pictorial originality—color, wit, and a fearless ability to condense the daily trivia of life into serious formal order.

In Avery's expansive late works, such as "Sand, Sea, and Sky" of 1959, a seascape is miraculously conjured up by the meeting of two isosceles triangles, one pale yellow, one black edged with a strip of grey at the top of the canvas—nothing more. "Sailfish in Fog," evokes a little sailboat—and memories of Monet's paintings of this motif—by suspending a streak of brown, a triangle of brilliant orange reflected against a luscious plummy background.

By sticking to the motif and by relieving his formal daring with some light-hearted pictorial punning, Avery avoids the solemn quest for the archetypal that characterized later American abstractionism. The moon in "Tangerine Moon and Wine Dark Sea" is transformed into an actual juicy, good-to-eat tangerine segment suspended above a briskly brushed blue and violet materialization of the Homeric epithet, "wine-dark sea."

In one of Avery's last works, "Plunging Gull" (*left*), the white body of the bird, its wings and tail edged in black like a death notice, is suspended over a turquoise sea against a sky of ravishing coldness—grey, violet, and mottled green. Nothing is quite as simple as it seems here: the bird is by no means symmetrical, the background suggests unsuspected depths of space and meaning, the image can be read as an unpretentious icon of approaching finality. Greater pictorial eloquence with less fuss can hardly be imagined, and the same can be said about the exhibition. *Milton Avery* will travel to Pittsburgh, Fort Worth, Buffalo, Denver, and Minneapolis. —LINDA NOCHLIN



Milton Avery's "Plunging Gull," 1960—"edged in black like a death notice"

COLLECTION MAURICE AND MARGO COHEN

Soft Chic Suedes

by

PAULINE RAYMOND

INTERNATIONALLY RENOWNED CANADIAN DESIGNER

Dorrit

For Export Sales:
47 Avenue Rd., Toronto
Canada M5R 2G3
(416) 920-1940

BURGUNDY, BEIGE	TOP	$350 (CDN.)
GREY, GOLD, KHAKI	PANT	$450 (CDN.)

PHOTOGRAPHY BY MONIC RICHARD

PEOPLE ARE TALKING ABOUT.

The rumpled look: "Rough Edges" cardboard chair and table from maverick Frank Gehry

Len Allison and Karen Hubert of Hubert's—one of New York's best

Hubert's, on the edge of Manhattan's *déja vu* Gramercy Park (ghosts of Elsie de Wolfe, Mrs. Stuyvesant Fish, and Ben Sonnenberg —all good livers) is just about one of the best restaurants in NYC. Karen Hubert and Len Allison brought their gem across river from Brooklyn and, in an out-of-townish seeming, very pleasant room serve incredibly imaginative delights. More substantial than *nouvelle cuisine* but rife with even a greater range of astonishing and successful taste combinations, Hubert's is in the vanguard of New American cookery. Examples: Santa Rosa Goat Cheese Tart, with the cheese actually coming from the great goats north of San Francisco . . . gossamer pastry, the cheese delicate and as fragrant as an herb garden; a braised chicken toned with homemade chutney and almonds. The unexpected bounty of tiny muffins—chived, dilled, thymed, and best—buttery. And the most glorious desserts. At one dinner, the menu suggested seven: we ate all seven!—LEO LERMAN
102 East 22nd St., NYC; (212) 673-3711

AT EAT EAT

DESIGN FOR LIVING

"Uncommonly Frank: Gehry's Houses and Furniture," the Institute for Contemporary Art, Boston, September 14 through October 31.

Architecture is one of those fields where everyone moves in flocks, wary of scaring off all-important corporate commissions. Anyone creating against the grain is bound to get noticed sooner or later. California architect Frank Gehry is getting noticed.

Gehry has proven to the architectural establishment that he can build the basics as well as anyone and he has a shopping mall in Santa Monica as evidence. But when allowed freer rein in private houses—especially his own—he is given to unparalleled flights of fancy. In a time when so much of architecture draws its shapes from the past, Gehry's shapes are completely new. It is a sculptor's approach to space: there are exterior second-story staircases and ladders, peculiar angles working against each other, and geometric cut-outs.

Gehry's materials are the real surprise: unfinished plywood, corrugated metal, raw stucco, and chain-link fencing (his signature). The self-appointed dean of "Cheapskate Architecture," Gehry claims that he's not in love with ugly materials. They are just part of the American Way—albeit, the less attractive part—and should be accepted as such.

This reasoning led Gehry to design his famous cardboard furniture, "Easy Edges," in the '70s. Marketed then by Bloomingdale's—and revived there this summer—the pieces are made of tightly corrugated, laminated cardboard. Now he has come up with a new line—which debuted at NYC's Max Protetch Gallery this summer—and these pieces seem less to furnish a room than to populate it. These great, lumbering hunks of frumpy, wide-corrugated cardboard are strangely human; so much so that you almost expect them to get up and walk away when you're not looking. Called "Rough Edges" (above, top), the new pieces in this exhibition look like the work of a madman armed with an X-acto knife.

No one would call Gehry's work beautiful. Philip Johnson, an admirer, calls it "shocking." Critic Clement Greenberg's famous dictum may well apply to Gehry: "All profoundly original art looks ugly at first." Unharnessed fancy, creativity released from all practical obligations, Gehry's work challenges all that we take for granted in design. —A.H.

MAX PROTETCH GALLERY

ART ART ART

© 1982 Clinique Laboratories, Inc.

De-Aging Expert.

When skin begins to show its age, that means it's slowing down.

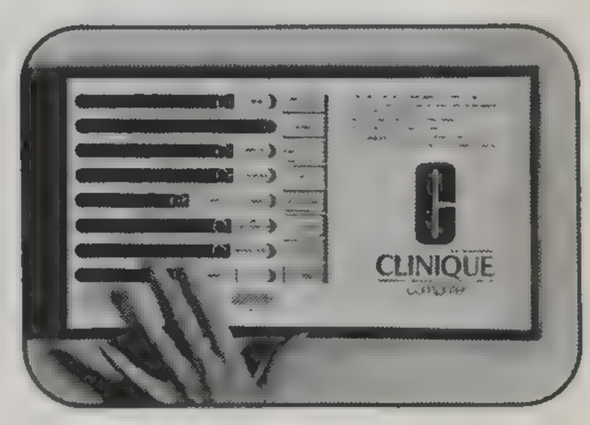
New skin layers—formed rapidly in younger skin—now take longer to surface. So the top layers stay on too long. Look dull. Old.

Dermatologists know one sure way to help reverse the look of aging is gentle manual exfoliation. Unique for this job: 7th-Day Scrub Cream from Clinique—used, not on young skin's weekly plan, but every day.

7th-Day Scrub Cream wakes up skin. Speeds off tired old top layers—encouraging skin to renew itself at a faster, younger rate. Smooths texture. Takes the edge off tiny wrinkles. Leaves a glow.

Find it—plus a free skin analysis with the Clinique Computer—wherever Clinique is sold.

7th-Day Scrub Cream gives skin a younger look. It's dependable. It's delightful. It's de-aging.



CLINIQUE

Allergy Tested
100% Fragrance Free

Our leading vanguard composer, John Cage, at 34 — "one part Oriental quiesence, one part Yankee optimism"

PENN

THE JOHN CAGE CENTURY

is face is lined and twinkly in an almost Lincolnesque way, so crustily patrician that it could adorn some stony presidential memorial. Yet John Cage still seems unquenchably boyish, making it almost impossible to believe that he is seventy years old this month. He has been an *enfant*-not-so-*terrible* for so long that we might be forgiven for finding it hard to accept him as a father figure. Cage seems now to have invented the American experimental-arts tradition almost single-handedly, but he can't be held solely responsible, of course; composers Charles Ives and Henry Cowell were father figures before him.

Our concentration on Cage is understandable not just because he is among us still, but because he has exercised his influence in so many ways. There is his music, of course: first the percussion pieces of the 'thirties, then the delicately Oriental prepared-piano scores, the poised orchestral works, the electronic experiments, the chance-inspired happenings, and lately the austere, abstract essays for solo piano and violin.

But there are those who argue that even more than his music, it was Cage's writings that shaped the vanguard arts scene of our day. Starting with *Silence,* which was published in 1961 and collected his writings from the previous years, Cage has issued a steady series of books and pamphlets that define his view of art and the world. (Wesleyan University Press has released impressive paperback versions of Cage's four major collections.) Cage propounds, above all, a mystical acceptance of nature, as opposed to Western man's aggressive efforts to force natural emanations into pleasing molds. Thus for him, random noises perceived with a ready acuteness are more meaningful and more morally elevated than an earlier composer's heroic symphony, especially when that symphony is absorbed with the dazed inattention that characterizes so much contemporary concert-going.

"Cage seems now to have invented the American experimental-arts tradition almost single-handedly"

Cage's influence has been expressed not so much by eager imitators who sound exactly like him—how could they, when he himself is changing all the time? Instead, Cage gave American—and world—artists permission to do anything they liked, to tear down the old not out of blind destructiveness but as a prelude to a reconstruction of the new.

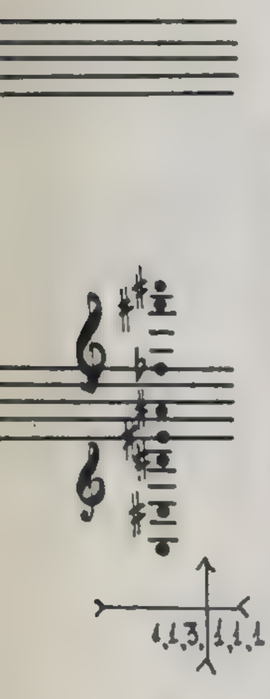
This attitude, one part Oriental quiescence and one part Yankee optimism, had an applicability that extended far beyond music narrowly conceived. Cage himself, with his decades-long association with Merce Cunningham, has played a direct role in the evolution of modern dance. But poets have also applied his chance procedures—procedures that essentially assure an unvariegated randomness—to the ordering of words, and artists have used them for paintings.

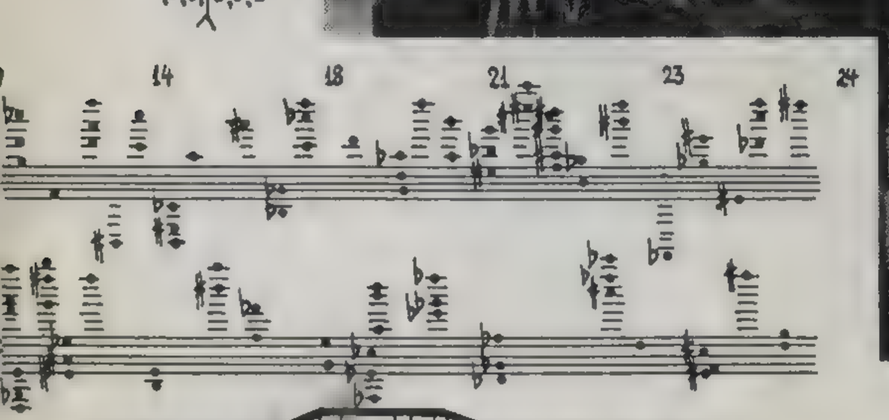
The Cage influence doesn't stop with his art or ideas, either. On a practical level, he has furthered American bohemia with the patronage he has dispensed to younger composers and to visual artists and poets through the Cunningham company. And his benign personality has become a helpful symbol for the openness of the experimental arts scene in general.

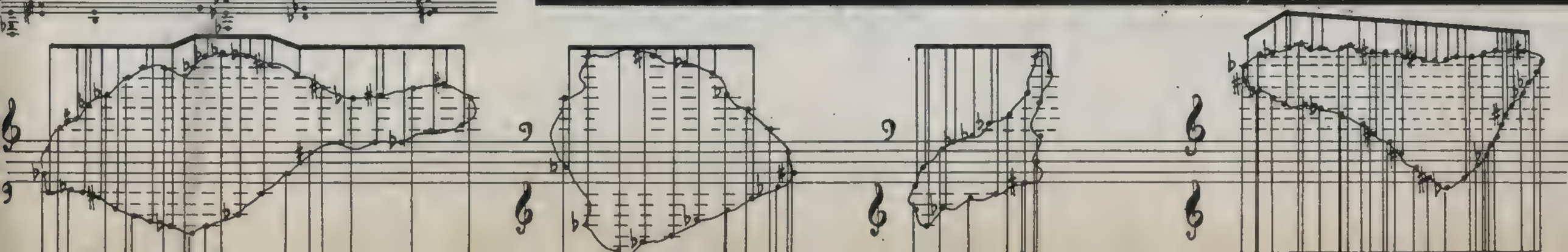
It was no accident that the annual New Music America festival, held in Chicago in July, chose to honor Cage in his seventieth birthday year. Or that he has been singularly honored at festivals in Manhattan, California, France, and Japan. Whatever one thinks of any given Cage composition, there is no one else who comes close to him as an influence on new American arts.

—DAVID SARGENT

EBET ROBERTS





"Unquenchably boyish" Cage, above, turns seventy this month. Left and below, Excerpt from his "Solo for Piano" from "Concert for Piano and Orchestra," 1957-8

HENMAR PRESS/C.F. PETERS CORP

Spiegel

THE SPIEGEL CATALOG IS FOR WOMEN LIKE YOU WHO ARE ALWAYS ON THE RUN.
AND WITH PIERRE CARDIN SPORTIF, YOU COULD RUN AWAY WITH THE WHOLE SHOW...

WHILE OTHERS STAND STILL

Free catalog by sending $ if applicable to first purchase to Spiegel, P.O. Box 6340, Chicago, IL 60680

NEW VANTAGE ULTRA LIGHTS MENTHOL

Not available in states of Michigan, Oklahoma, Colorado

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.

YOUR BEST DECISION IN ULTRA LOW TAR.

©1982 R J REYNOLDS TOBACCO CO

Picture yourself
in a St. Gillian

Jewelry by Ciner

St. Gillian by Kay Unger and Monique Robidoux
at Lord & Taylor.

St. Gillian, 498 Seventh Avenue, New York, N.Y. 10018

PEOPLE ARE TALKING ABOUT...

MUSIC

MBAs: "Holden Gaines, Franklin Mint, Manny Hanover, T. Bill Raitt"

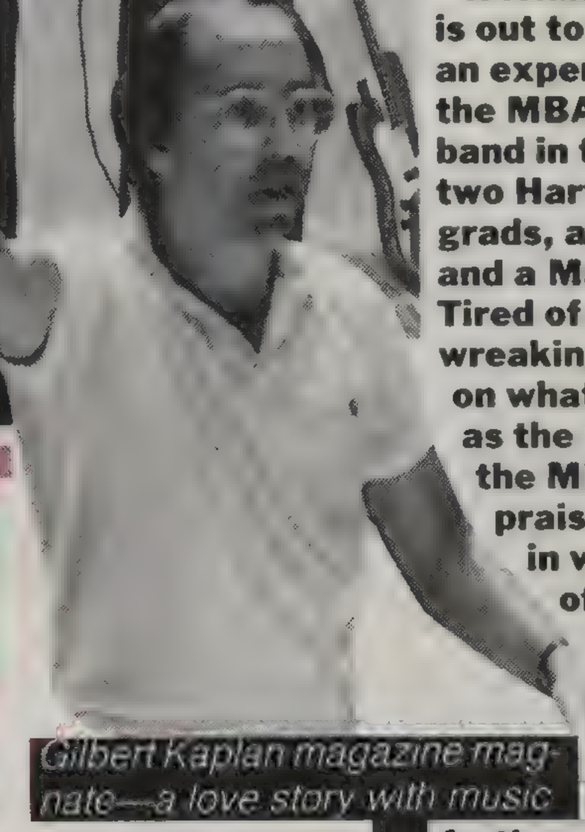
Taking care of business: a put-on of the system, the playing-out of a fantasy

In the Bottom Line '80s, when finding a job may be more urgent than finding yourself, rock musicians are playing to a new "How will it look to the Company?" kind of consumer. John Lennon's "Working Class Hero" is out to lunch now—on an expense account. Enter the MBAs, a four-piece band in three-piece suits—two Harvard Biz School grads, an investment banker, and a Madison Avenue man. Tired of cranky pubescents wreaking musical havoc on what used to be known as the "Establishment," the MBAs sing the praises, however tongue in well-paid cheek, of upper management and weekend places on the Vineyard. No class traitors, these boys. The MBAs' forthcoming album, *Born To Run Things* (AKP Records), includes a perversely poignant love song to Bethlehem Steel, a gospel rave-up called "Jesus H. Chrysler," a rap song, "Do It on the Floor"—in this case, the floor of the NY Stock Exchange. A put-on? A sell-out? The first Important Pop Culture Portent of the '80s? Says the band, "We're just having fun earning twice our age."

TV TVT

ON THE RIGHT TO EARN A FUTURE

The ultimate labor-union romance: an economy by the people and for the people. This month, a spirited PBS documentary on the authors of this dream, "The Wobblies"—the Industrial Workers of the World. Front-page radicals at the start of the century (their fierce Colorado miners strike was chronicled by John Reed of "Reds" fame), the IWW was the first union to include women and blacks as equals. As in "Reds," the Wobblies' story is told by its witnesses—textile workers, loggers, field hands. They're elderly now, still impassioned, singing the union songs, banging on tables as they talk about the bad old days. Grainy 1912 films of Lawrence, Massachusetts, show workers pouring into the streets, abandoning the mills, entrusting their undernourished children to sympathetic strangers when hunger threatened to break the strike. In 1913 footage, mounted policemen club down picketers; in Washington State, 1917, police shoot to kill. But the Wobblies struck on, believing utterly that, through work, each one of us has the right to earn a future.—M.A.



Gilbert Kaplan magazine magnate—a love story with music

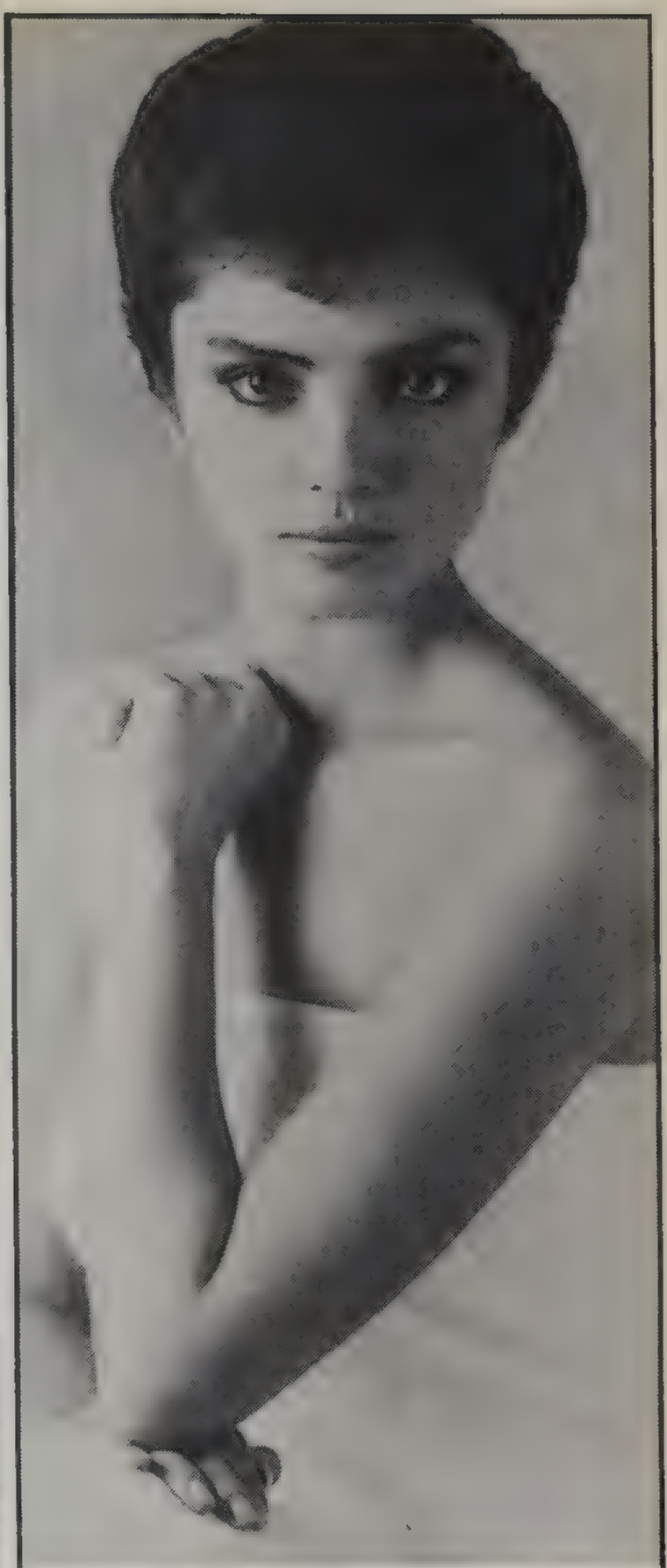
To what length will one go when smitten by a symphony? To the financial world, Gilbert Kaplan is editor-in-chief of *Institutional Investor*. To his closest friends—and his conducting teacher—he is the secret, relentless suitor of Gustav Mahler's *Resurrection* symphony. On September 9 in NYC's Avery Fisher Hall, Kaplan will play out his dream. For his debut on the podium, he will foot the bill for the American Symphony Orchestra, Westminster Choir, and concert hall for one evening. Extravagant? Let's just say he has a vested interest.

MUSIC

SYNCOPATED LADIES

Carla Bley perches over her keyboard, peers through her haystack hair at her jazz band of ten men, then strikes up a prankish number called "Boo to You Too." Melba Liston, the first and only woman in Dizzy Gillespie's ensemble thirty years ago, now—trombone in hand—cues her own group. "Women in Jazz" is a brassy, exhilarating four-part series on Hearst/ABC ARTS cable this month.

Narrated by savvy pianist Marian McPartland, "Women in Jazz" mixes rare old film clips of originals like the swinging "International Sweethearts of Rhythm" with intimate takes of piping-hot new groups, such as the jubilant percussive female combo "Alive." The stirring leit-motif of this tribute: jazz, whether cool or hot, knows no gender.

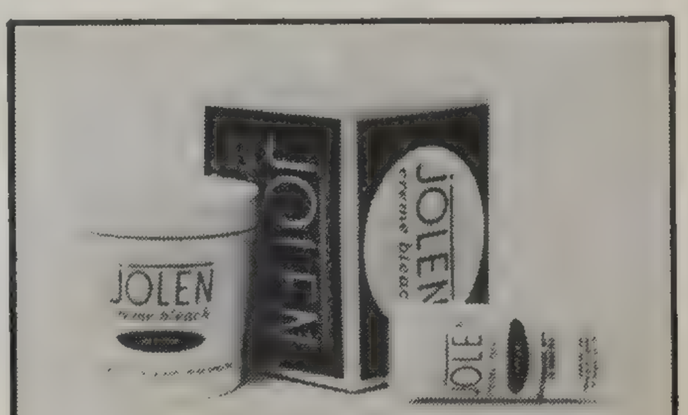


JOLEN

I leave many beauty treatments to professionals but for the paling of hair on my brows, face, arms or body I follow the gentle, at-home procedure of Jolen Creme Bleach.

Simply, safely and privately.

Available in regular and giant sizes at drug and department stores or write to
Jolen Inc., Box 458
Fairfield, Ct. 06430



WILSHIRE HOUSE

The Ultimate Condominium
From $1,500,000 to $11,000,000

Furnished Models
(By Appointment Only)

Wilshire House
10601 Wilshire Boulevard
Los Angeles, California 90024

(213) 274-7811

PEOPLE ARE TALKING ABOUT...

DREAMING UP THE PERFECT NEW SEASON: ONE WOMAN'S MASTER PLAN

"The blunt resistless fact is that we do not really come by our sense of things through print any longer—but through the omnipresence of television," journalist and ABC correspondent, Marshall Frady commented recently. But with a new TV season just around the corner, few viewers over the age of twenty need to be reminded that, in the networks' thirst for greater profits, they seem intent on providing more teenage trivia, willing to forsake an older audience who didn't grow up with *Star Trek.*

If I were asked to design my ideal television season—that chunk of time from late September to April—the first thing I would do would be to put *Lou Grant* back on the air. Not for a second am I persuaded that CBS dropped the show because of its low ratings but rather to pacify those upset by actor Ed Asner's politics. Then perhaps CBS, ashamed of itself at last, would also revive *The Paper Chase,* that wonderful series about law-school students and their awesome professor, played by John Houseman. In my ideal season, the reality of millions of American lives would be seen not hidden as it is on programs like *The Brady Bunch:* Daddy would lose his job, the Brady children would go on food stamps and learn about the slashes in public-assistance programs. Cranky George Jefferson of *The Jeffersons* would be persuaded to join the anti-nuclear movement. And Marilyn Berger, a superb interviewer, would host the program Dick Cavett had and lost.

Barbara Walters would be forbidden ever again to interview a celebrity

I would ask high-school teachers to assign essays on the following PBS programs: *Nova*'s profile of "the father of the H-bomb" Dr. Edward Teller, *A is for Atom, B is for Bomb,* which kept me awake; *Oppenheimer,* the dramatization of the career and political slaughter of physicist Dr. Robert Oppenheimer, who objected to the H-bomb on moral grounds.

For sheer fun, I'd change NBC's *Late Night with David Letterman;* and, instead of having the comedian do interviews in the studio, encourage him to do a satirical version of Charles Kuralt's *On the Road* series. The new Letterman show could be called *On the Ropes.*

At least four times before November 1984, I'd make CBS run Dan Rather's exceptional interview with President Ronald Reagan, first aired in January, so we can again see the President predict unemployment would go down. This has not been the case.

All morning news on the networks would be cut to thirty minutes; maybe then we would get more news, less fluff. Barbara Walters, forbidden to ever again interview a celebrity, would go back to NBC, replacing Jane Pauley and all others on *The Today Show.* Mike Wallace would retire from *60 Minutes* as punishment for his bellicose, bullying cross-examinations and be replaced by Jack Laurence, once a CBS man and among the best in the business. CBS's Bill Moyers and ABC's Marshall Frady could do all the documentaries they ever dreamed of doing, and NBC commentator John Chancellor, all alone, would have thirty minutes before the Sunday evening news to tell us what he makes of anything.

—GLORIA EMERSON

PHILIP BURKE
ASSOCIATED PRESS

Suggestions for the new season, *from left:* George Jefferson joins the anti-nukes; David Letterman sends up Charles Kuralt; Barbara Walters rejoins *Today;* the networks save Ed Asner's *Lou Grant*

You'd love to make your oily skin clear and shine-free. Now you can, in minutes each morning and night. With a program that's a real

PROBLEM SOLVER

To make your oily skin clear and smooth, you need to have a perfect balance of oil and water.

Now Charles of the Ritz offers a day and a night formula, each created under dermatological guidance, to balance oily skin. Two Performers that *work as partners* to give your skin a clear, shine-free finish.

Each day, apply T-Zone Controller to oily areas. This fragrance-free, dual-phase liquid barrier *prevents* oil breakthrough and shine for 8 hours. And it helps tighten pores for a smooth finish.

At night, apply Oil Dissolving Night Formula, a 100% oil-free, fragrance-free skin protectant that *dilutes* surface oils. So they can be easily and thoroughly removed the following morning.

Let a Charles of the Ritz beauty specialist help you choose the program that's just right for you. And help your skin outdo itself.

Charles of the Ritz

Prescribed SkinCare.
Fact. Not fiction.

MACY'S

© 1981 CHARLES OF THE RITZ GROUP LTD.

Irving Penn: Seeing beyond the shapes of things

If asked to picture Time, some photographers would think in terms of motion sequence; others would choose an arrested gesture. Because of his work as a fashion photographer, we might think that these solutions would appeal to Irving Penn. We might imagine that for him the temporal would mean the pose caught in mid-stride, or the elegance of serial repetition. But, in a series of still lifes now at New York City's Marlborough Gallery, Penn does not examine Time through movement; instead he chooses to examine the surfaces of the still life—and, in doing so, to refute the proverb that beauty is only skin deep.

By definition, a still life is motionless. Classically, it is comprised of objects that present their resistant surfaces to view. The still life is, by nature, a monument to the static and the obdurate. Yet, by a strange paradox, the nature of Time consistently has been a subject for still life. Perhaps this stems from the innate tendency of the human mind to think in oppositions. Say "black" to someone and the answer is "white"; the word "tall" elicits the association, "short."

Pictorial logic is not so different from that of language. It, too, is often structured around direct contrasts. This logic of opposition was certainly on the minds of the great still-life painters of seventeenth-century Holland as they painted the splendor heaped on the tables of the trading capital of Europe. In their paintings of the opulence of this world—the Venetian glass goblets, Turkish carpets, masses of flowers and fruit, silver salvers with their burden of oysters—we almost always find the tiny detail that turns the image inside-out, signaling its polar opposite. In these paintings, we find the weed amongst the most perfect tulips, the opened watch next to the gleam of plump oysters: reminders that all this sumptuous stability is only a mirage; for nothing really is stable or immune to Time.

The weed, the worm, the watch are the instruments of allegory. And for these contemporaries of Rembrandt, the allegory in question was that of *vanitas:* the vanity of believing that anything here on earth is protected from the ultimate worker of the will of Time—Death. In his recent still lifes, Penn uses these instruments of this painterly tradition of *vanitas.* We find fruit that has begun to wither, harden and dry; often we see bones or a skull. Time has entered these works through the classical pictorial language of allegory. However, with Penn, it also enters on a more specifically photographic level.

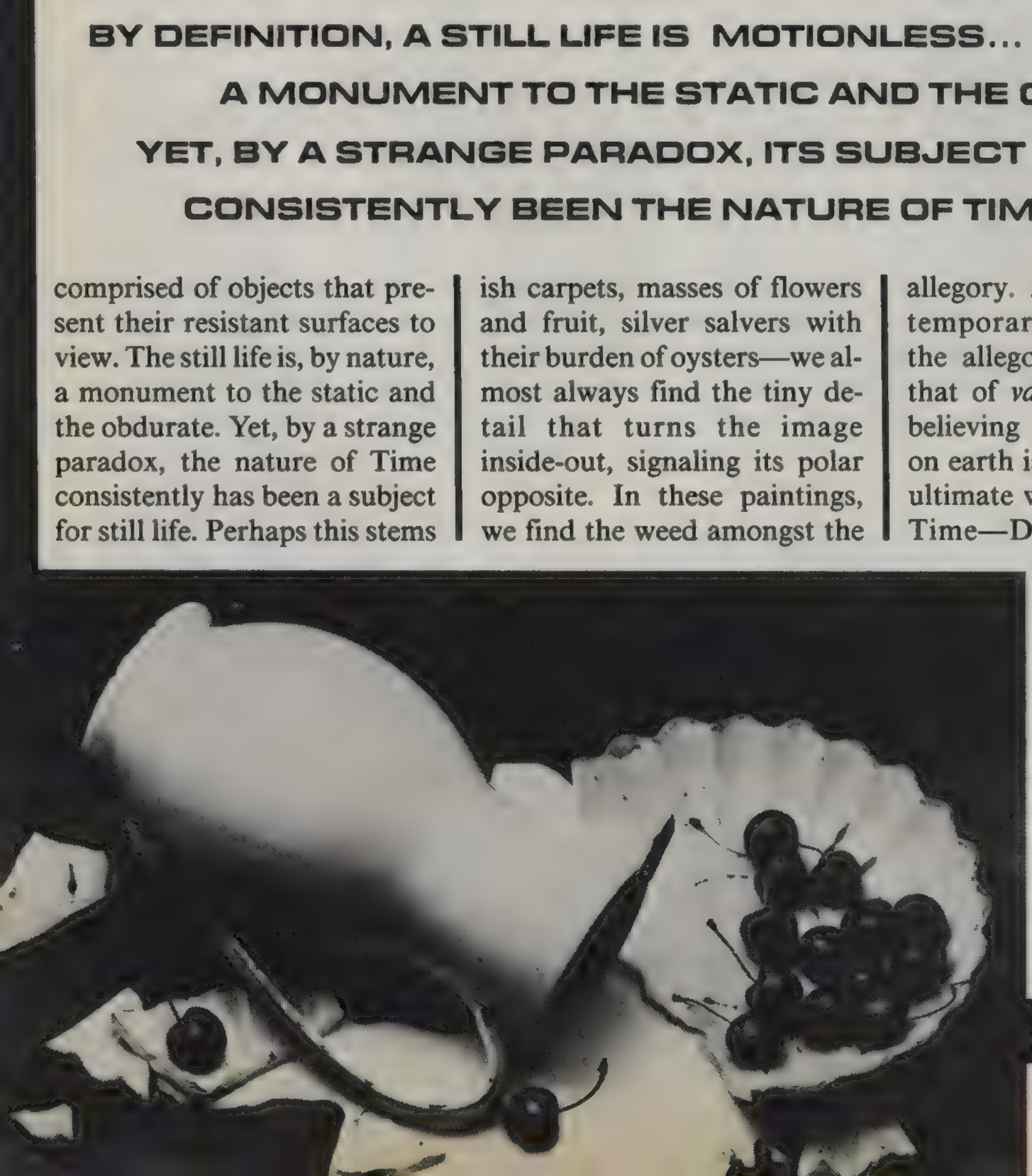
Balancing act: In "Collapse" (1980, 11⅜ x 19⅜), aggressive backlighting accentuates the precarious positioning of the objects

BY DEFINITION, A STILL LIFE IS MOTIONLESS...
A MONUMENT TO THE STATIC AND THE OBDURATE.
YET, BY A STRANGE PARADOX, ITS SUBJECT HAS
CONSISTENTLY BEEN THE NATURE OF TIME

Alfred Stieglitz, the father of modern photography, once explained that the unique powers of photography are vested in its super-human access to detail and to a range of tones that simply lie beyond the unassisted reach of man. Penn exploits this precision and range, concentrating a photographic gaze of such intensity on his objects that it seems to atomize their very shells.

The increased power of this gaze is partly a technical matter. The still-life images are printed on paper that Penn hand-coats with platinum metallic salts immediately before printing. The use of platinum-coated paper instead of the more customary silver is important; it heightens the range of intermediary tones available and thus the precision of each detail. It is like the difference between a Stradivarius and a Country and Western fiddle. One is a medium of enormous clarity and subtlety; the other is a far blunter instrument.

What most platinum images gain in visual precision, however, they have to give up in size, *(Continued on page 134)*



"The Spilled Cream" (1980, 11½ x 19⅜): Stark contrasts of light and dark heighten the air of mystery

COURTESY MARLBOROUGH GALLERY, NEW YORK

you jump
into a car
with a
leather interior
and wear
a lambskin suede
safari suit
out of town.
stanley sherman
is your designer

BECAUSE YOU'RE MAKING PERSONAL HISTORY

I. Magnin

CALIFORNIA SEATTLE PORTLAND PHOENIX CHICAGO NORTHBROOK OAKBROOK WHITE FLINT

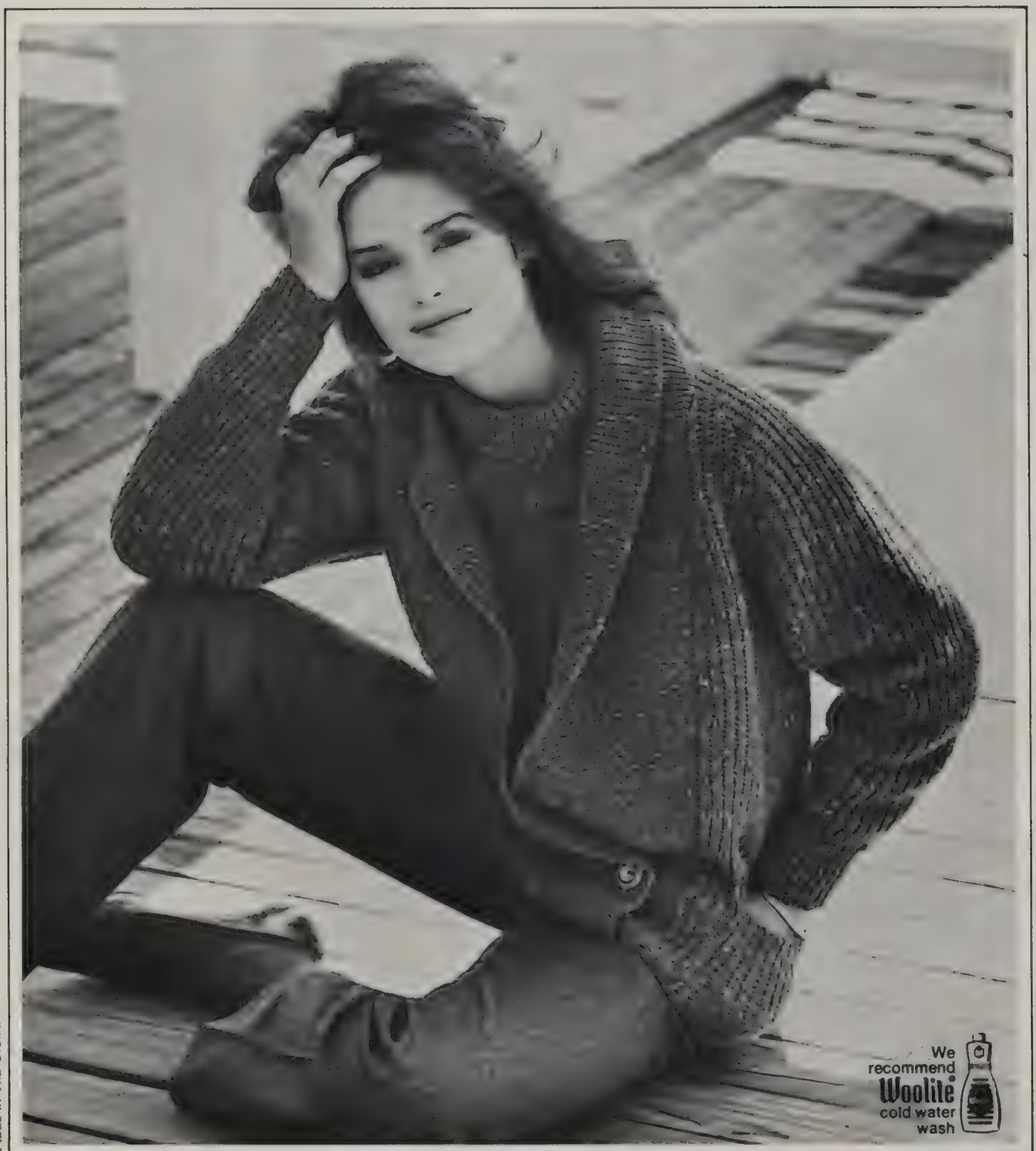
the shops for joan and david

london paris geneva zurich lausanne florence
caracas ontario singapore hong kong

boston washington, dc chicago oklahoma city dallas fort worth
houston minneapolis san francisco beverly hills new york

JOAN & DAVID

GORDON®
OF PHILADELPHIA



Made in The U.S.A.

Gordon of Philadelphia, 1410 Broadway, New York, N.Y. 10018

A Chromalloy Company

THE LASZLO DIFFERENCE.

Clocking. Unique to Erno Laszlo, a precise, personalized system for analyzing your skin into one of over 90 programs, based on the hours of the day and over 40 years of skincare experience. **The Erno Laszlo Institute**

[illegible] select stores. For the one near you, call toll free. Continental United States 800-223-1228. New York State 8[illegible]

MARIO

VALENTINO

SHOW ROOM MARIO VALENTINO: Roberto Foggia c/o California Mart
110 East 9th Street, Suite A 993, Los Angeles, California 90079
Tel. (213) 623-8911 - Telex 194497 MARVEL LSA

MARIO VALENTINO INC: 5 East 57th Street, New York, New York 10022
Tel. (212) 486-0322 - Telex 968875 MARVEL NYK
MARIO VALENTINO: Ontario, CANADA

Silksational, a polyester crepe de chine 4–14
Two-piece about $178 Dress about $168. Available at

SAKS FIFTH AVENUE

and other fine stores worldwide

JACK MULQUEEN, LTD. • 575 SEVENTH AVENUE • NEW YORK, NEW YORK 10018
1-(212) 221-3789 • CONTINENTAL U.S.A. 1-(800) 223-7812 • TELEX SILKFASH 620386

the little shops

With Anne Klein, fashion currency is an investment that pays off.

Almost no one can afford fashion that's merely passing fancy. We know it. Anne Klein knows it. And, what's more important, you know it. That's what makes this classic cashmere irresistible. It's today—and tomorrow as well.

Woven cashmere fringed coat in navy, red or wild rice. One size. $620. Knit cashmere T-shirt in ivory, navy, wine or grey. XS,S,M,L. $320. Cuffed wool flannel trouser in charcoal grey, camel, green or ivory. 4 to 12. $220. All by Donna Karan and Louis Dell'Olio for Anne Klein. The Little Shops (D.170), Third Floor, Herald Square. Use your Macy's charge. Or, Macy's welcomes the American Express® Card.

macy's
New York

Montaldo's

Montaldo's: Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, Richmond, Columbus, St. Louis, Denver, Colorado Springs

the
jordache
look™

JORDACHE®

STILL LIFES

(Continued from page 122)

for the platinum print can be no larger than the original negative from which it is made. An enlarging process cannot successfully intervene. In contrast to silver printing, the platinum photograph must be a "contact" print. To achieve the effect that something is seen so clearly that it is penetrated by vision—actually seen through—Penn needs his prints to be so large that his photographed objects are life-sized or over. This creates the feeling that their surfaces are being pulled apart, becoming fragile, inflating.

To create these effects, Penn uses a banquet or horizontal camera, an outmoded instrument (to which he has added a great bellows) designed to take pictures of high-school classes or football teams or Chamber of Commerce officials gathered on a dais. With this instrument, Penn is able to enlarge inside the camera, creating mammoth negatives of objects as tiny as the bones of a little bird. Inventing a contemporary purpose for the banquet camera, Penn produces hallucinatory images, as the fine grain of detail fills the viewer's field with an unnervingly solid yet porous matter.

Penn thus sees still-life objects as both palpable and fragile, and enhances this vision through lighting. The elements of the still lifes are arranged—frieze-like—in front of a white field, off which strong illumination is reflected. This backlighting partially silhouettes the forms, creating a sense of their brittleness, as though something were eating away at their edges. And when they are piled one on top of another, the aggressive light reinforces the precariousness of their balance. It also gives certain volumetric elements—a ceramic jug, for example—the effect of separating into several distinct planes or layers, as if light had penetrated through the substantial body of the object.

In these still lifes, Penn has mastered the surfaces of things, moving past the skin-deep aspect of beauty to some level of immanence. For this reason, one senses a special connection between these works and Penn's portraits. Here, Penn's emphasis on the contrast between flatness and volume acts as a visual analogy for the difference between a subject's "innerness" and appearance. His "Colette," "Marcel Duchamp," and "Alberto Giacometti" are more than just the images of the sitters; they have come to represent the habits and thoughts of those women and men.

Perhaps it was his portraiture that led Penn to reflect on the link between still photography and Time. People look a certain way in space, but the dimension in which they reveal themselves is Time. Time is the medium through which thought unreels its complex of meanings, its skeins of associations, its turbulence of feeling.

Like the microscope, the camera is an instrument that increases the capacity of human vision, allowing man to see deeper and more accurately. The microscope led science into the heart of matter, to perceive the break-up of solids into smaller and smaller bits. The camera, as Penn proves, also can reveal the porousness of matter. But this porousness has to do with meaning, not science; the camera has become the tool and agent of Time in an attack against the seeming impermeability of beauty.

—ROSALIND KRAUSS

YOUR LETTERS

(Continued from page 16)

decision usually assigned only to men. Men like Anwar Sadat and Martin Luther King, Jr., were capable of a great degree of care for their own people and have negotiated with others in such a way that even their so-called enemies have benefited.

I am glad to see that Carol Gilligan has come out for the essence of female thinking as positive, but I would like to emphasize that I hope we do not go off in the other direction and forget that, although we are women, we are also individuals, each with some degree of maleness in us that should not be denied and that the men around us also have a little bit of female in them. . . .

Alice Kashuba
Miami FL

Canadian bounty

Thank you Vogue and Margaret Atwood for the enlightening picture of Canada as a country to be taken seriously (June, 1982).

In the not too distant past we have generally been associated with igloos, beer, hockey, and (shudder) the "Great White North." This would give an outsider the impression that Canada is a vast wasteland of culturally deprived people—not so! As Ms. Atwood pointed out, we have much to offer in the way of culture, fashion, and entertainment and now that we are beginning to take ourselves seriously it's time that others did as well.

The articles on Toronto, Montreal, Calgary, Edmonton, and Vancouver were well done and merely touched on the many things to see and do in these cities. I was so impressed by

The beige cigarette

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

the article that I plan to spend my vacation rediscovering Toronto! Sherry Smyth
Scarborough, Ontario

Kudos for your article "Canada Coming on Strong!" I've loved that country ever since my first visit in 1959 and think it one of the most underrated vacation places for the U.S.A.—and so close-by! I do wish you had included Quebec City. It is a fantastic place where you really feel that you're in a "foreign country." Frances R. Springall
Montgomery AL

Family matters

. . . Participants in Vogue's symposium on women (June 1982) make almost no mention of the extent to which men must curtail their activities in the public sphere in order to contribute to the continued progress of the family. Great attention and emphasis is placed on the sacrifices and choices women must make in allocating time to both career and family, instead of insisting that men reconsider their primary roles as breadwinners. . . .

Because the women not only give birth but must breastfeed, one need only consult logic to discover that men have a duty to perform the other nurturing tasks. Aside from legally coercing corporations and institutions to allow flex-time and paternity leave so that families can develop in a healthy manner, men must start taking direct responsibility for the children they help to create. As long as women are working both in the domestic and public spheres full-time, they will lack the energy necessary to promote social change.

. . . What will happen to this country when women finally collapse from the burden of caring for their businesses as well as their families? I hope men wake up before that happens—they have as much to lose as we do.
Maria Rowan
College Park MD

As a thirty-year-old newspaper reporter when my daughter was born, I am fascinated by articles such as your June "You and Your Family" and "Child Care." Yet I wonder how many of those asked to comment on the future of the family have children of their own.

The eloquent Erica Jong apart, the "experts" convey little of the joy many parents feel simply to have a baby . . . who adds richness to life rather than merely presenting another problem to be managed. The experts seem like prospective parents, who view childcare options as a smrrgasbord of possibility. The mother of the miraculous newborn rapidly finds these possibilities dwindling to a choice of the lesser evil.

The drones who buttonhole pregnant women, shaking their heads and intoning, "It will change your life," have a point, though perhaps not the one they intend. Perspective changes when the baby is born. Parents frequently want to do what will be optimal, not just adequate. Thus it would be more helpful for Jo Franklin-Trout, for example, to cite, instead of what two professional women intend to do with prospective children, systems women have used with satisfaction.

Those who would rather work can do so. But for some women, stress is not being home when they would prefer it. Susan Boyd
Birmingham AL

Editor's note: *Four of the seven "Family" panelists have children, including Jo Franklin-Trout. Our subject encompassed families in a broader sense—not just parenthood; and participants were chosen for their expertise as well as their life styles.*

Married, working, and happy

I was both shocked and dismayed to discover the sentence in your story "A Very Happy Woman" (June 1982) "Perhaps if her marriage had been blissful, she would not have started to work."

Is the author implying that blissful marriages, if such do exist, are enough to dissuade talented women from desiring to express themselves in a larger world? Or was the implication that a woman needs the absence of such as a reason for working? Or that reasons must be given?

The statement, judgmentally speculative, added nothing to the story and imparted a subtle, negative message, once again, to the working woman. Marilyn W. Sherwood
Spring Lake MI

Author's reply: *I am happy to see such sensitivity to possible slurs against the working woman. My point was that, in the 1920s, women in Brooke Astor's circle tended not to work; and her motive for doing so is suggested in her autobiography.*

Table talk

I loved reading in your June Entertaining page about the beautiful party given by Denise and Prentis Cobb Hale at Le Cirque restaurant, but I was amazed to learn that both of the Hales sat at the head table. This seems like a very unusual thing to do at a party of this size.
SG, Tucson AZ

Editor's reply: *Our mistake; Mr. and Mrs. Hale were at separate tables, since there were more than one.* ▽

PURE WOOL. PURE PENDLETON.®

TOWN & COUNTRY CLOTHES™

In a word, stunning. The sweep of shawl over tunic blouse over skirt. Everything exclusive, of course. In the incomparable beauty of our softest pure virgin wools. At fine stores. Pendleton Woolen Mills, Portland, OR 97207. Welcome to our world.

®
PURE VIRGIN WOOL

donna kendall
donna kendall
donna kendall

BEAUTY NOW

fall shifts...

In makeup, to a new subtlety with real impact...to shorter hair ...to concerned skin care...

It's the season for covering up in terms of fashion arrives, you'll be considering the word exposure in beauty more often—in both hair and makeup. Hair that's shorter (not necessarily this short—shoulder-clearing will do), that "exposes" the face, and sometimes neck and nape. Makeup for eyes is handled with a deft, lighter touch...and the mouth, although wearing real and warm *color,* is often blotted down to expose natural lip texture. Women today have achieved a certain sophistication in their thinking about cosmetics, about color, and are willing to use more to get the effect of less....This new "finish," on actress Isabella Rossellini, *left* and on our cover, can be achieved with Lancôme's Avante Rose on eyes, Mahoganie on lips, Cedarose on cheeks—from fall's Le Look collection. (Unexposed but crucial: the beneficial effects of Lancôme's Body Beauty Treatments.) The fashion: Geoffrey Beene's canvas coat, lace-edged wool scarf. Hair, Garren of Garren, New York; makeup, Ariella. Photographed by Avedon.

For men, the bonus of scent built into skin-care products. . .

Because many of the new skin-care lines for men have "grown out" of successful men's fragrances, often the products contain a whiff of the "parent" scents, which makes using them—as well as a good grooming habit—a particular pleasure...True of Club Cardin, a thought-out line of skin-health products, including Oil Absorber, Problem Cream with hydrocortisone. And of Chanel for Men Hand Cream. . . Conversely, some men's scents have skin-caring properties, e.g., YSL Pour Homme Soothing Cologne, Soothing After Shave—healing, moisturizing.

A SKIN-CARE LINE DESIGNED BY ONE INDIVIDUAL IS LIKELY TO SOLVE A SPECIFIC PROBLEM—EFFICIENTLY, SIMPLY, WITH A PERSONAL TOUCH. THESE ARE NEW NAMES IN SKIN CARE WORTH NOTING...

***René Guinot's Ligne Effective** is sold not on counters in department or drug stores but only where facials are performed because Guinot feels that "a woman should be educated about her skin-care products before she buys them." One particularly effective ingredient in the line: mucopolysaccharides, with a sponge-like ability to boost skin's moisture retention.*

***Oublier by Cheryl Forget** operates with similar concern for the customer: "Oublier is a personalized, total skin-care plan. Before purchase, each customer undergoes a half-hour consultation. We keep a file on every customer," says Forget. The four-phase program: liquid mask, moisturizer, makeup, cleaning—"soap and water are best for cleaning skin, but the wax and alkali that soap often leaves behind is drying; our liquid soap is free of those." In Beverly Hills; Henri Bendel, NYC.*

***Emily Gordon's Milopa**—a collagen-based and placenta-rich line long established in Switzerland (where it's made) and in Europe—is available by special order in the U.S. The "fresh cell" skin treatment "pampers, rejuvenates, reveals a real glow," says Gordon. Call (213) 459-5881.*

Latest spa "secret" to use at home: Princess Marcella Borghese's new Hydro-Minerali skin revitalizing extract, a blend of minerals—inspired by European mineral bath spas—that increase skin cells' water absorption ability, truly the "secret" of well-moisturized skin.

KEY TO FALL SKIN SHIFTS:

ENVIRONMENT

Cooling temperature pulls moisture from the outside air; and, indoors, central heating does the same. And as air's moisture drops, so does skin's. According to one dermatologist, what's good for plants is good for your skin, i.e., humidity. One idea: keep a small humidifier in the bedroom. Take shorter showers in warm—not hot—water. Maybe turn a shower into a steam bath with a simple attachment (Teledyne Water Pik's has settings for steam bath or shower). Use liquid soap: usually more emollient, less drying than bar (Rainbath Shower Gel from Neutrogena comes in a big, convenient pump bottle to keep at the edge of the bath). Because moisturizing damp skin increases its water-holding ability, moisturize face and body right after bathing or mist skin first with a spray (Evian's mineral water aerosol is perfect).

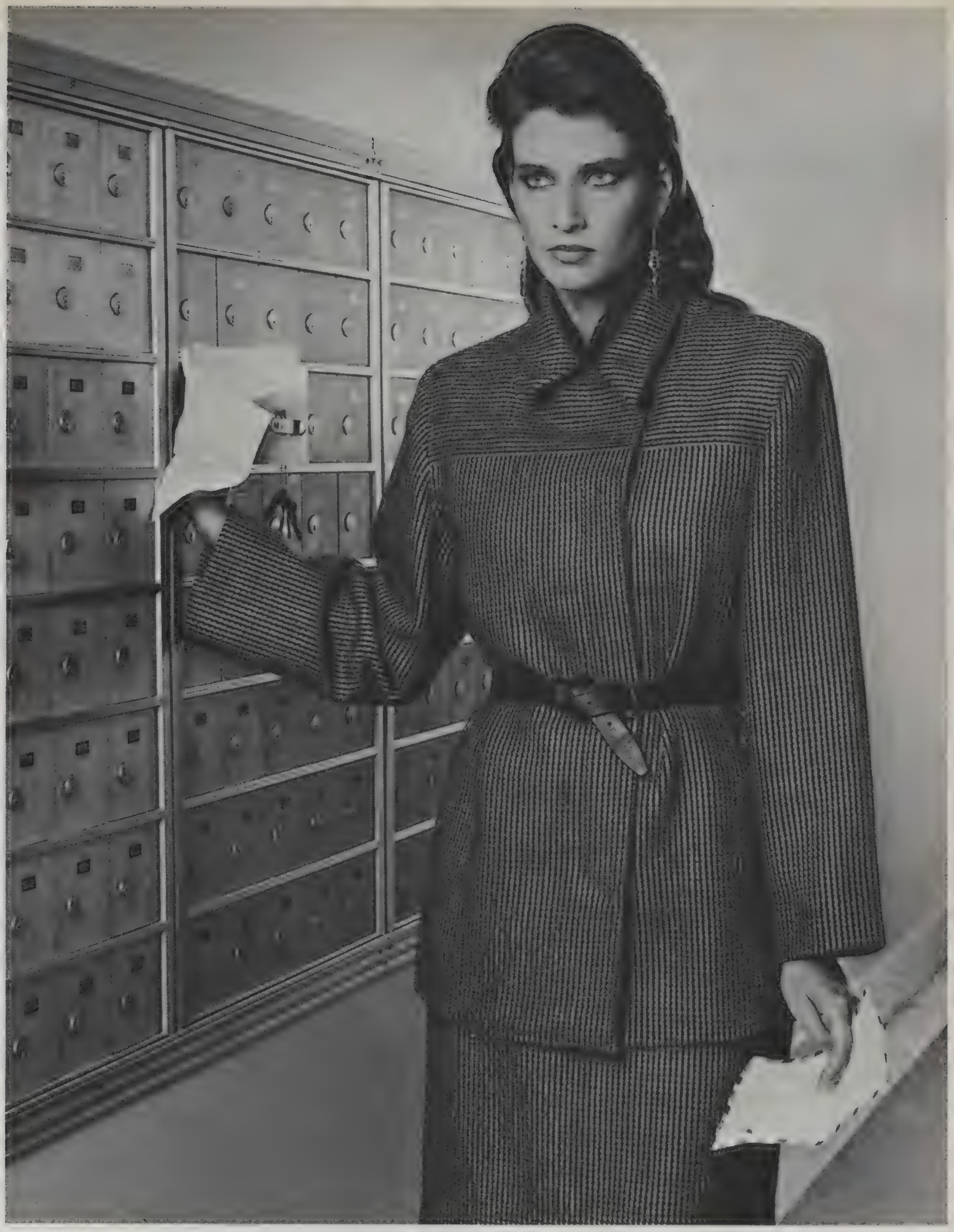


Photo: Barry Lategan Jewelry: Byzantium

RON LEAL

SAKS FIFTH AVENUE

Between Us

Five tips to get action...new ambitions... where the dollars are

By Lorraine Davis

TO GET WHAT YOU WANT

"Kvetch"—a handy onomatopeic Yiddish word for "complain." The latest of the enterprising women who rent out themselves and their employees for time-consuming and/or irritating tasks, B.L. Ochman is the president of Rent-A-Kvetch, Inc., for hire to do "artful, legitimate complaining"; she also teaches corporations how to set up effective complaint-service departments. "It started," she said, "as a joke but became a business, the gimmick that wouldn't die." Here, some of her suggestions for successful complaining:

- *Write a polite, concise letter (never telephone; hang up, and they forget you).*
- *Send it to the head of the company.*
- *Document it with canceled checks, sales receipts, names of clerks, etc.*
- *Say what you want, what you will do if you don't get it; follow through.*
- *If possible, keep your sense of humor.*

Begun in NYC (212/307-0585), Rent-A-Kvetch now has a division in Atlanta; known as "The Hyper Griper." Gift certificates, at $35, will soon be available.

WAY TO GO?

Up is not always the best direction, even when dealing with your career. Beverly Kaye, a management consultant who teaches people how to counsel other people about their jobs, has written a book for these professionals. You can profit from just its title: *Up Is Not the Only Way* (Prentice-Hall); you might be smart to go down, or sideways.

In the seminars she conducts for client companies, Dr. Kaye (Ph.D., UCLA; also studies at MIT, Boston U) emphasizes multiple goal setting: "Most people set one vertical goal and then get depressed and disgusted if they can't reach it." She shows people how to set six goals and pursue them all simultaneously.

Though she herself admits to "an unbelievable drive to be remembered and recognized" (she wins awards, has drawn top US firms as customers), Beverly Kaye has led many people to the discovery that climbing the career ladder may not really meet their deepest needs and has aided them in working on the five alternatives: *moving across* to get new experience without loss of status or salary, *moving down* to ease pressures or gain free time, *exploring* new territory within the organization, *staying* in a spot that's a good fit, or *moving out* to a new locale.

"There *is* very little room at the top. We can't all move up—but we can all grow." In a tight job market, the smart move may be to find your challenge any way but up.

IN HER OWN WORDS . . .

"I think women should make up their minds to do something and then do it and not get scared. A woman can do anything if she's got stamina and courage (and every time a man tells you he loves you, don't believe him)."—*Alberta Hunter, now eighty-seven, who has returned to singing in a night spot after working as a nurse for twenty years.*

THIS MONTH'S MEMOS:

September 10-11, Dallas TX: Psychologist Joyce Brothers, Ph.D, is a lead speaker for this session of Women's Career Convention (held in nine cities in last three years) arranged by Leigh Communications; workshops, exhibits. Information: 676 St. Clair, Suite 1800, Chicago IL 60611. . . . **September 17-18, Cincinnati OH:** "Leadership: the Challenge of the Decade for Black Women," is topic at tenth professional development seminar sponsored by Black Career Women's Center; keynoter, Alexis Herman, lawyer who has served as director of the Labor Dept.'s Women's Bureau. Information: 706 Walnut Street, Suite 804, Cincinnati OH 45202. . . . **September 17-19, San Jose CA:** "Network '82, an Information Exchange for Women in Business," has seminars, exhibits, workshops, fashion show, bookstore; with career counselor David King and the ubiquitous Jo Foxworth *(Boss Lady, Wising Up,* Delacorte) among speakers. All put together by Ms. Bs., Inc. Information: 1610 Blossom Hill, 7-C, San Jose CA 95124. . . . **September 30-October 2, Morgantown WV:** Interdisciplinary conference on women and health at West Virginia U; speakers include NYC's consumer activist Bess Myerson; running advocate Joan Ullyot, M.D.; Cindy Ross, who's walked the Appalachian Trail; Barbara Ehrenreich, whose book (with Dierdre English) *For Her Own Good* (Doubleday) deals with advice given to women; Byllye Avery, of Black Women's Health Project, National Women's Health Network. Information: Women's Studies Program, Stansbury Hall, West Virginia University, Morgantown WV 26506.

EDUCATION: MONEY (ALWAYS) HELPS

In the last eight years, more than a thousand women over the age of thirty have used dollars provided by the Clairol Loving Care Scholarship Program to upgrade their education and skills, enabling them to reenter or advance in the job market. Applications for the spring 1983 semester are due September 15; write: Business and Professional Women's Foundation, 2012 Massachusetts Ave., N.W., Washington DC 20036. . . . Year-'round information on sources of education funds can be found in a pamphlet, "Educational Financial Aid Sources for Women," free from: Clairol Pamphlet, P.O. Box 14680, Baltimore MD 21268.

Helping themselves while aiding all women, by applying before October 31, women with one year of graduate or professional training in the New York State or City University systems will have a chance at the first ten of thirty fellowships (over three years) for work/study in NY State's legislature, in a project paid for by the Charles H. Revson Foundation and modeled after a similar Revlon-backed program in the U.S. Congress. Karen Burstein, board president of the Center for Women in Government of the State University of New York at Albany, said the program would increase the Legislature's ability to respond to issues that have an impact on the lives of women.

And it's not too soon to put in your request for a stipend, if you already have a Ph.D., to continue your study as part of the Radcliffe Research Scholars Program of The Henry A. Murray Research Center of Radcliffe College (10 Garden Street, Cambridge MA 02138; 617/495-8140), established with the financial support of the Ford Foundation in 1976. Application deadline for grants for the summer of 1983 or the 1983-4 academic year is November 5 (or, for the next year, November 4, 1983).

When it comes to great taste, everyone draws the same conclusion.

SEAGRAM DISTILLERS CO., N.Y.

Salem Sl

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.

Slim Lights

One Beautiful Menthol.™

Slim in looks. Low in tar.
Refreshing Salem taste.
In one beautiful box.

Maybelline introduces polished lips.

Our model is wearing Plumwine

And the new shine-shaping pot gloss that created them.

New Shine and Shape Pot Gloss from Maybelline.
In a neat, little compact with its own soft, natural bristle brush.

To let you define and shine your lips with wonderfully wet, sheer color.
For the softest, shiniest and sexiest lips ever.

New Shine and Shape Pot Gloss from Maybelline. In nine rich, high gloss shades.

New Shine and Shape Pot Gloss

Maybelline®

© 1982 Maybelline Co.

Skin improvers

Pros and cons of two skin-smoothing techniques

BY SHARI MILLER

Marked skin appears early in an acne-sufferer's life; but eventually even the smoothest-skinned face is roughened by wrinkles, and fine facial lines can start early, too, if sun exposure is not limited. To return a smooth appearance to facial skin, a dermatologist or plastic surgeon may recommend one of two in-office procedures: dermabrasion or chemical peel.

Both procedures are intended for broad areas rather than "spot" problems. They are commonly used on facial segments—the lip area, for example, or cheeks or forehead—or over the entire face.

Both a dermabrasion and a chemical peel can be done in conjunction with, although usually not at the same time as, a face-lift (the one exception: a peel done only around the lip area). A wait of at least six weeks to three months between procedures is recommended. Doctors usually advise setting aside two weeks from work or regular activities for either procedure, although the initial healing process can take a shorter period in some cases.

Cost for dermabrasion or chemical peel ranges between $1000-$2500 for full-face treatments; this usually does not include the necessary follow-up visits.

What these treatments entail . . .

"Dermabrasion is a mechanical resurfacing of the skin, using high-speed rotating wire or diamond-edged brushes that literally abrade away layers of skin, smoothing out a bumpy, uneven surface in much the same way that a sanding machine works," explains Norman Orentreich, M.D., clinical associate professor, dermatology, New York University School of Medicine. Depending on the doctor, the procedure can be performed on bare skin or the skin may be sprayed with aerosol Freon to freeze the blood vessels after the facial nerves are injected with an anesthetic.

"While dermabrasion has excellent results for the type of acne scarring that is irregular in shape or for smoothing out fine wrinkles around lips or cheeks, it will not lift or remove sagging skin or very deep acne scars, which may be better served by excision," notes Robert L. Cucin, M.D., assistant professor of surgery (plastic), The New York Hospital-Cornell Medical Center.

"One of the drawbacks of dermabrasion, however, is that it can result in uneven pigmentation in individuals with dark or olive complexions. I would never recommend this procedure for a dark- or black-skinned woman." (Dermabrasion causes dark or black skin to look quite light for six weeks or so, after which time the natural pigment cells usually begin to return. Since the degree of pigment return can vary, most doctors shy away from dermabrading black skin.)

Dermabrasion leaves skin looking raw, then scabby, for five to fourteen days, during which time your doctor may apply a Hydron burn dressing to the area to ease the pain and keep the skin sterile. Extreme sun sensitivity and a slight pinkness last for several months. Some uneven pigmentation, easily masked by make-up, as well as some sun sensitivity, may remain forever, although in most cases skin color evens out over time. As a general rule, skin will be less likely to tan and will require greater sun protection in the future.

A chemical peel, while similar in results, is an entirely different physiological procedure. It consists of painting a liquid chemical solution (usually phenol or trichloracetic acid) onto the skin, which causes a chemical burn. This eventually heals and peels off. Says Dr. Cucin, "A peel prompts the body's own collagen to grow back, replacing the uppermost skin layer with new tissue that has less 'memory' of previous wrinkles rather than totally eliminating this layer, and permanently thinning skin, the way dermabrasion does."

A chemical peel is usually used to smooth away premature signs of aging rather than to eliminate scars, and is most frequently done above the lips or on the cheeks, although it can also be used on the crow's feet lines around the eyes or over the entire face.

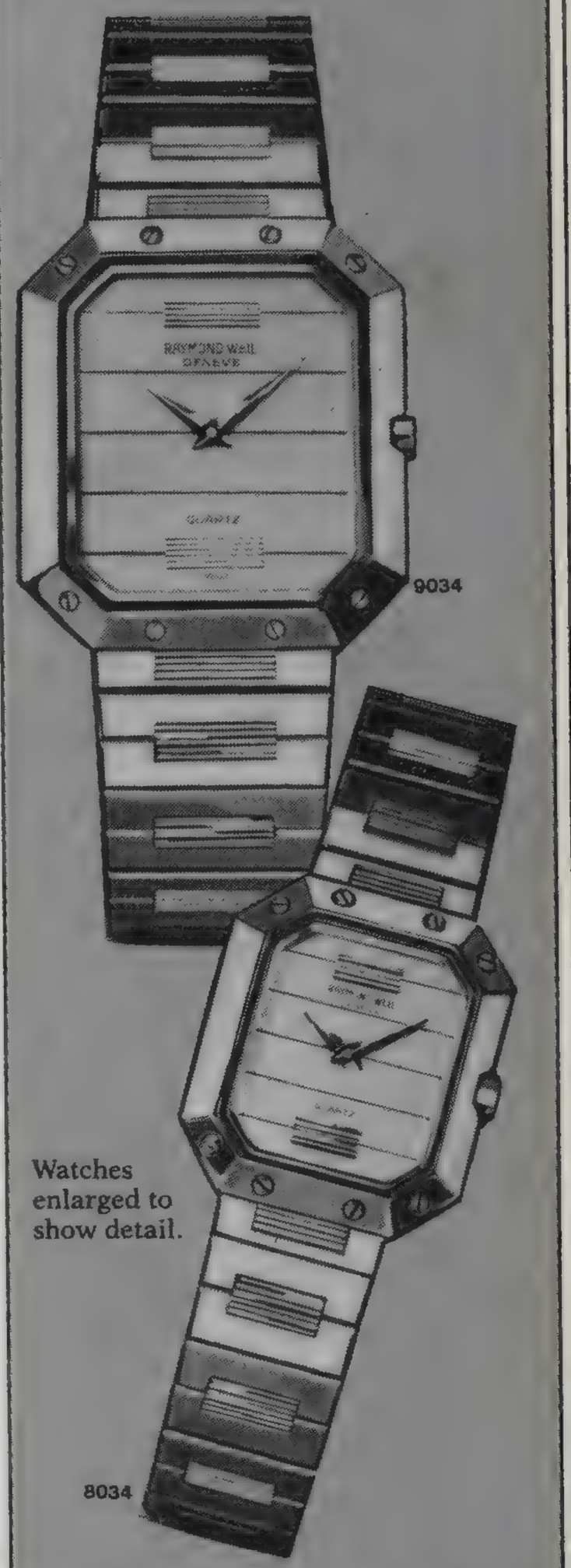
Immediately following the application of the chemical solution, the skin is very raw and oozing. Some doctors may give their patients a medicated drying agent to apply to the area for several days; others cover the skin with a waterproof tape that enhances the peeling process before providing the drying agent. There can be a good deal of pain during the first few hours, sometimes requiring medication.

"About forty-eight hours after the skin is exposed to the air, a scab will form," explains Steven Herman, M.D., instructor of plastic surgery, Albert Einstein College of Medicine, NYC. "It will then be another eight to ten days before the scab falls off, revealing very pink, very sun-sensitive skin underneath. I usually advise patients to stay out of the sun totally for at least one month, then to wear a sunscreen product with an SPF 15 for at least six months. While in more than half the cases, the pinkness eventually fades away, some patients find that their skin remains more sun-sensitive."

There can be permanent irregular pigmentation after a chemical peel, so most doctors advise black-skinned or Asian women to forego this procedure, too. Doctors also emphasize that, since phenol can be toxic if not applied judiciously, it should be used *only* by a physician. While peels performed in skin-care salons often use a weaker, less-concentrated chemical solution (resorcinol, for example), which burns the skin superficially, providing less satisfying results than medical peels, some do use phenol, which can be dangerous in untrained hands. Another common drawback of salon peels is failure to "feather" the peeled area into the surrounding unpeeled area, which leaves an obvious dermarcation line between peeled and unpeeled skin. In some cases, a chemical peel can cause scarring, another reason they are best left to medical doctors.

The important point to remember is that both a dermabrasion and a chemical peel, even though done in a doctor's office and not in a hospital, are serious procedures. Only a physician can determine which, if any, of these cosmetic surgery techniques is right for your skin type and your particular skin problem. ▽

RW
RAYMOND WEIL
GENEVE



Watches enlarged to show detail.

THERE'S NEVER BEEN A BETTER TIME. FOR HIM...OR HER

Finest, advanced ultra-thin 2.5 millimeter Swiss quartz movement. Water resistant. Guaranteed accuracy within 60 seconds a year. 18K Gold Electroplated.

Suggested: Women's $680., Men's $700.

bloomingdale's

Swiss Quartz

KOOS VAN DEN AKKER AT FROST BROS.

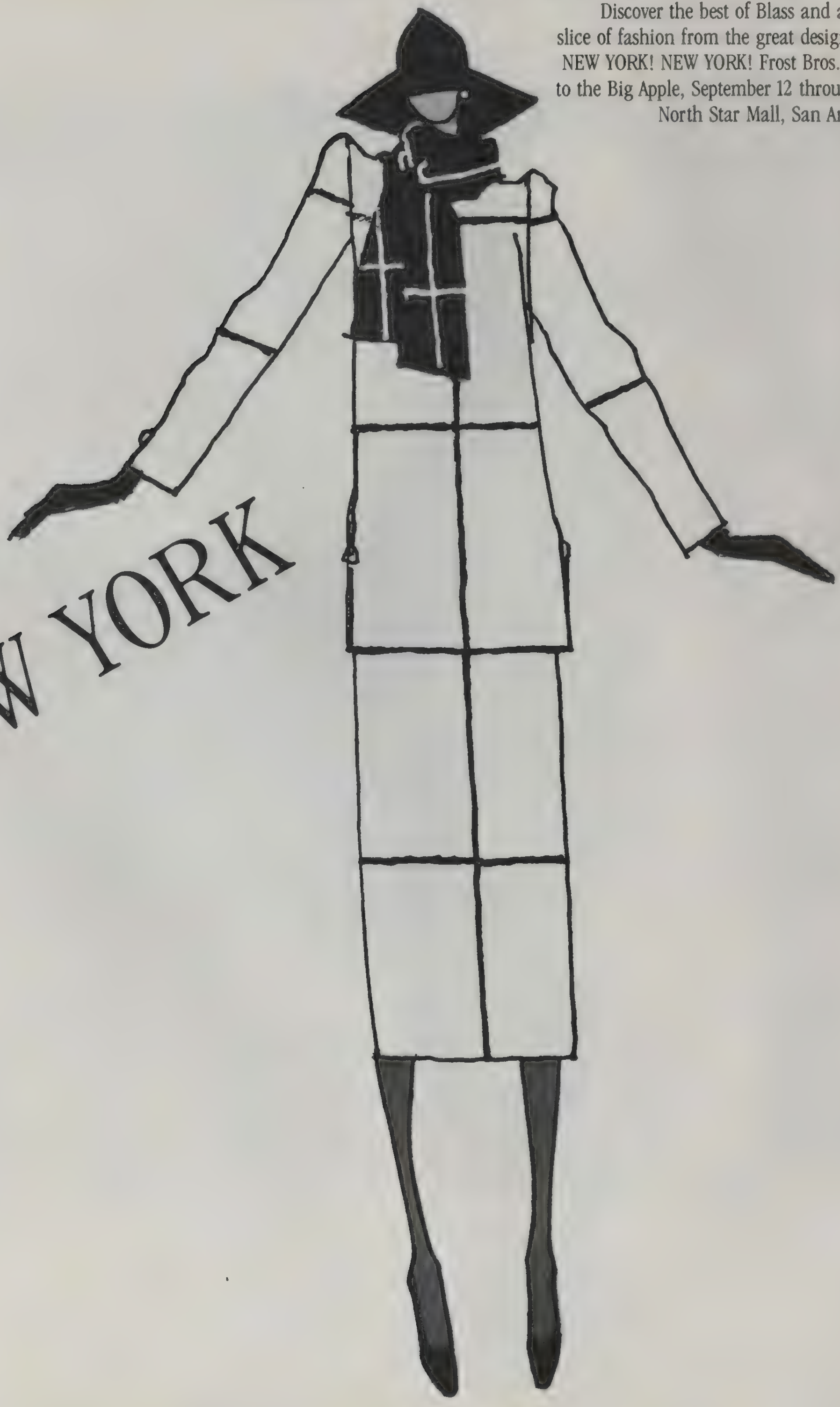
Experience the excitement of Koos
for fall and see the best of fashion at
NEW YORK! NEW YORK! Frost Bros. salute
to the Big Apple, September 12 through 25,
North Star Mall, San Antonio.

NEW YORK

FROST BROS., SAN ANTONIO • HOUSTON • AUSTIN • DALLAS • CORPUS CHRISTI • LAREDO

BILL BLASS AT FROST BROS.

Discover the best of Blass and a giant slice of fashion from the great designers at NEW YORK! NEW YORK! Frost Bros. salute to the Big Apple, September 12 through 25. North Star Mall, San Antonio.



FROST BROS., SAN ANTONIO • HOUSTON • AUSTIN • DALLAS • CORPUS CHRISTI • LAREDO

Adam Beall

at

Photo: Garbin Jewelry: Byzantium/Soho Hair & Make Up: Cordi Cole

Copyright 1982: Adam Beall, Inc

Boutique Bazaar
Hong Kong

Cachet Four Seasons
Washington

Cartouche
Cleveland

Giovanni
Chicago

Lina Lee
Beverly Hills

Ruth Meyers
Oklahoma City

Tango
Roslyn

Therapy
New York

Lewie Watkins
Little Rock

Esther Wolf
Houston & Lafayette

Frances Wright
Memphis

Yolanda
Waltham

N.R.1

By NED GOULD

The One To Ask For!

AVAILABLE AT

BERGDORF GOODMAN

AND OTHER SPECIALTY STORES

ESPRIT

Send $1.00 for Esprit's sportswear catalog or just write for stores near you.
Esprit 706A Minnesota Street, San Francisco, CA 94107.

The indispensable side pouch shoulder sling of sumptuous full grained aniline leather. In five autumn colors. About $100.00. Find it at select stores nationwide, or write Clemente, 330 Fifth Avenue, New York, NY 10001.

Distinctively Bill Blass
From his masterful hand,
a collection of suitables.
A sublime mix of silk and wool...
Harris tweed, check and plaid
in shades of russet to
Regency—Rich's
RICH'S

Bill Blass Ltd.

AT **NAN DUSKIN**

ON RITTENHOUSE SQUARE • (215) LO7-1700

PHOTOGRAPHY BY GIDEON LEWIN

B Altman & Co
REGINA PORTER
Porter House, Ltd. 205 West 39 St. N.Y. 10018
© PORTER HOUSE LTD. 1982

GIORGIO ARMANI

GIORGIO ARMANI BOUTIQUE, New York • GIORGIO ARMANI BOUTIQUE, Ontario • ADDED TOUCH, Pittsburgh, PA • BALLIET'S, Oklahoma City, OK • BARNEY'S, New York • BERGDORF GOODMAN, New York • BLOOMINGDALE'S • BURDINES, Miami, FL • CHARLES GALLAY, Beverly Hills, CA • COLBERT'S, Amarillo, TX • FROST BROS., San Antonio, TX • FURS BY WEISS, Beachwood, OH • GAMBREL, Great Neck, NY • GOLFER'S GREEN, Elkins Park, PA • HARZFELDS, Kansas City, MO • HATTIE, Birmingham, MI • JANE SIMON, Birmingham, AL • JAYNEE, Jamaica Estates, NY • LAWRENCE COVELL, Denver, CO • LAZARUS, Columbus, OH • LILY SIMON, Quebec • LOU LATTIMORE, Dallas, TX • MACY'S, San Francisco, CA • I. MAGNIN, San Francisco, CA • MARTHA, Palm Beach, FL • MAXFIELD BLEU, Los Angeles, CA • NEIMAN MARCUS • PANACHE, Millburn, NJ • RICH'S, Atlanta, GA • ROBINSON'S • SAKOWITZ, Houston, TX • SAKS FIFTH AVENUE • SAKS-JANDEL, Chevy Chase, MD • ULTIMO, Chicago, IL • UOMO MODA, Coconut Grove, FL • JOHN WANAMAKER, Philadelphia, PA • WEINSTEIN'S, New Orleans, LA • WILKES BASHFORD, San Francisco, CA

Aldo Falla

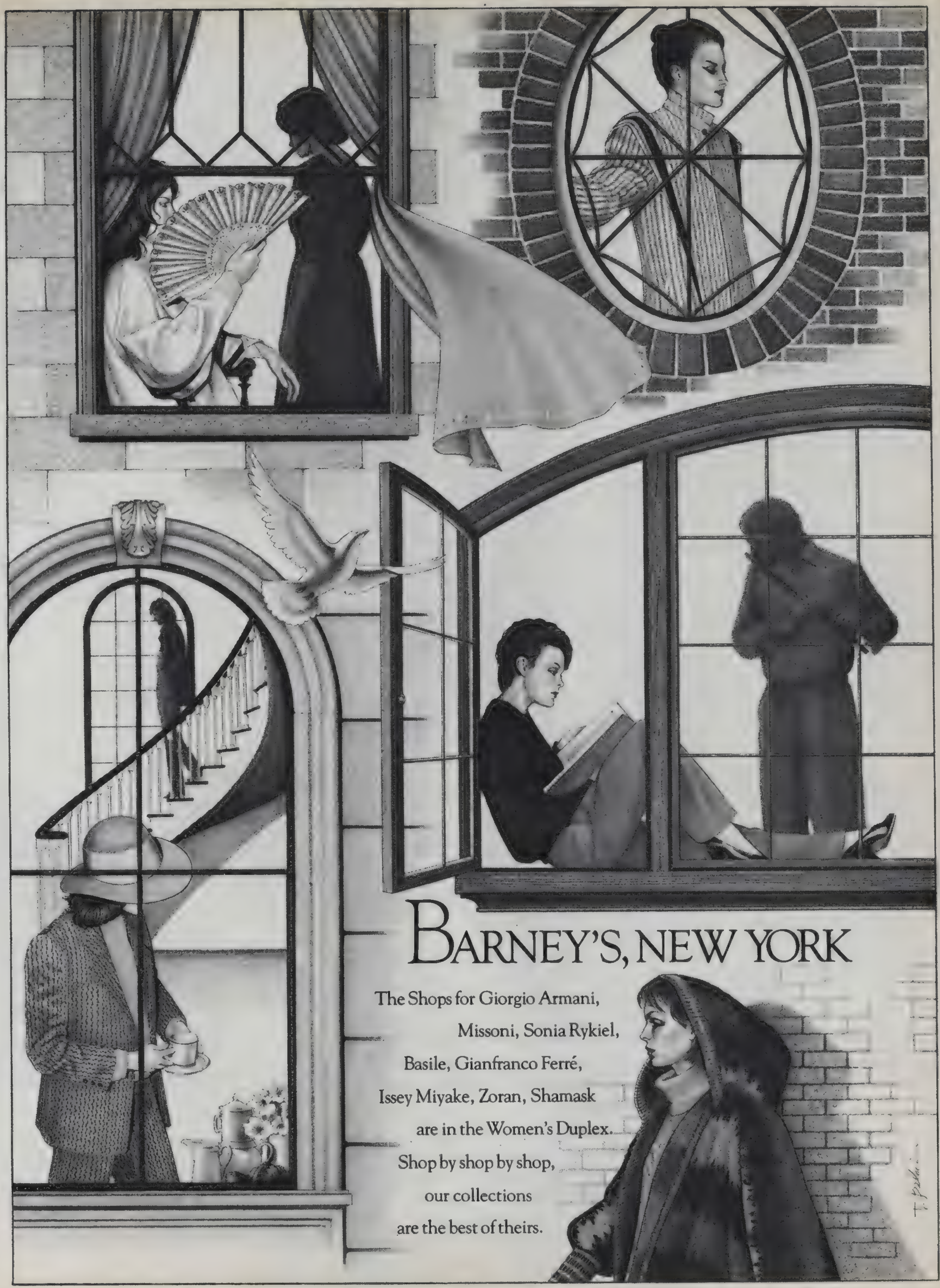
GIORGIO ARMANI

GIORGIO ARMANI BOUTIQUE New York • GIORGIO ARMANI BOUTIQUE Ontario • ADDED TOUCH Pittsburgh, PA • BALLIET'S Oklahoma City, OK • COLBERT'S Amarillo, TX • FROST BROS. San Antonio, TX • FURS BY WEISS Beachwood, OH • GAMBREL Great Neck, NY • GOLFER'S GREEN, LAWRENCE COVELL Denver, CO • LAZARUS, Columbus, OH • LILY SIMON Quebec • LOU LATTIMORE Dallas, TX • MACY'S San Francisco, CA • I. MAGNIN, ROBINSON'S • SAKOWITZ Houston, TX • SAKS FIFTH AVENUE • SAKS JANDEL Chevy Chase, MD • ULTIMO Chicago, IL • UOMO MODA,

GIORGIO ARMANI

BARNEY'S New York • BERGDORF GOODMAN New York • BLOOMINGDALE'S • BURDINES Miami, FL • CHARLES GALLAY Beverly Hills, CA • Elkins Park, PA • HAHZFELDS Kansas City, MO • HATTIE, Birmingham, MI • JANE SIMON Birmingham, AL • JAYNE E. Jamaica Estates, NY • San Francisco, CA • MARTHA Palm Beach, FL • MAXFIELD BLEU Los Angeles, CA • NEIMAN MARCUS • PANACHE, Millburn, NJ • RICH'S Atlanta, GA • Coconut Grove, FL • JOHN WANAMAKER Philadelphia, PA • WEINSTEIN'S, New Orleans, LA • WILKES BASHFORD San Francisco, CA

BALLY
OF SWITZERLAND
BALLY SHOPS: BEVERLY HILLS, BOSTON, CHICAGO, DALLAS, MIAMI, NEW YORK, OAKBROOK, SAN FRANCISCO & TROY (MICH.)
For free catalog, write: Sharon, Bally Inc., One Bally Place, New Rochelle, New York 10801



Seventh Avenue and Seventeenth Street. New York, NY 10011. (212) 929-9000. Open 9:30 to 9:30.

Why do women need the American Express Card? For the same reasons men do.

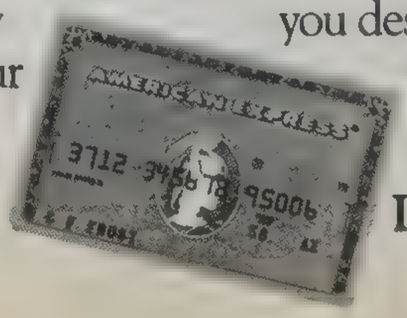
There are lots of reasons.

With the Card, you'll be welcome at airlines, car rentals, restaurants, hotels, and more than 100,000 fine shops around the world.

You'll get travel help, check-cashing privileges, and, if you lose the Card, fast replacement. At more than 1,000 offices, here and abroad.*

Another kind of security: with the American Express® Card, there are no fixed limits on spending. Purchases are approved based on your ability to pay, as demonstrated by your past spending, payment patterns and personal resources. If you run into unexpected expenses, you don't have to worry.

So join the 1,000,000 women who already have the Card and get the credit you deserve. Call (800) 528-8000 and we'll send you an application.



The American Express Card. Don't leave home without it. SM

*Travel Service Offices of American Express Company, its subsidiaries and Representatives.

©American Express Company, 1981

Apply for an American Express Card.

American Express® Card Application

PLEASE PRINT CLEARLY

Your Personal Data

Title (optional): ☐ Mr. ☐ Mrs. ☐ Miss ☐ Ms.

First, Middle, Last Name

Date of Birth | Number of Dependents | Social Security Number

Your Home Address—Personal Reference

Street Address

City, State and Zip Code

Home Phone (Area Code) | Years There | Own Home ☐ Rent ☐

Previous Home Address | Years There

City, State and Zip Code

Nearest Relative or Friend Not Living With You | Relationship

Street Address

City, State and Zip Code

Your Job

Employer or Firm Name

Nature of Business

Position | Years There

Street Address

City, State and Zip Code

Business Phone (Area Code) | Self-Employed ☐

If Employed By Above Less Than 3 Years: Previous Employer or College/University | Years with Firm or Graduation Date

Street Address

City, State and Zip Code

Your Income

Your Annual Earnings

If there are other sources of income you would like us to consider, please list the income, source and person (Banker, Broker, Employer, etc.) to whom we can write for confirmation. (Alimony, separate maintenance or child support need not be revealed if you do not wish to rely on it.)

Amount | Source

Name

Address

Credit References

List Credit Cards | Account Number

Other Credit Reference

Bank (Company Accounts Show Company Banks)

Bank Address, Street

City, State, Zip Code

Type of Account | Account Number

Bank (Company Accounts Show Company Banks)

Bank Address, Street

City, State, Zip Code

Type of Account | Account Number

Type of Account Wanted

☐ Personal Account ☐ Company Account Bill to: ☐ Home ☐ Office

Billing Address

City, State, Zip Code

Additional Cards—Personal Accounts

For only $20 a year (in addition to your Basic membership fee), you can obtain American Express Cards for qualified members of your household or your dependents. They must be at least 18 years of age. Each agrees, by signing below, to the exchange of credit information about them and the same agreement printed above the basic applicant's signature.

First, Middle, Last Name

Street Address

City, State and Zip Code

Social Security Number

Signature of Additional Applicant

Print your name below as it should appear. Spell last name completely. Full name must not exceed 20 spaces.

046-00-0033-4

AN APPLICANT, IF MARRIED, MAY APPLY FOR A SEPARATE ACCOUNT.

By signing below, I ask that an account be opened for me and Card(s) issued as I request, and that you renew and replace them until I cancel. I understand that you may verify and exchange information on me and any additional applicants, including requesting reports from credit reporting agencies. I am aware that this information is used to determine my eligibility for the Card and that, if my application is approved, you may contact these sources to update this information at any time. If I ask whether or not a credit report was requested, you will tell me, and if you received a report, you will give me the name and address of the agency that furnished it. I will be bound by the Agreement received with each Card, unless I cut the Card in half and return both halves to you. If this is a personal account, I agree, or if this is a company account, both I and the company agree, to be liable for all charges to the basic and additional Cards issued on my request. And each additional Cardmember will be bound by the Agreement received with the Card and will be liable for all charges to that Card.

Signature of Applicant | Date

X

For Company Account, Signature of Authorizing Officer Required | Title

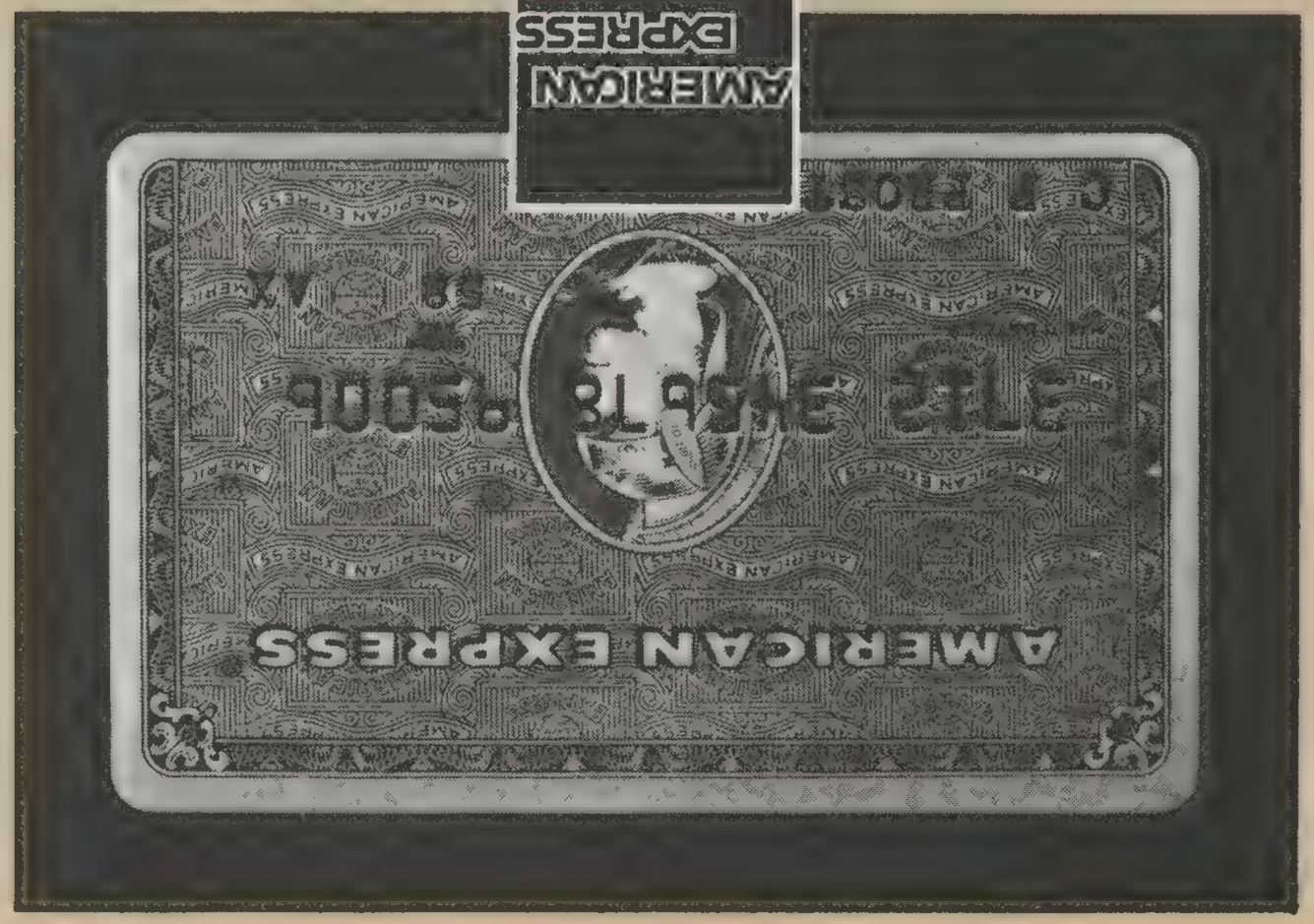
X

Do not enclose $35 annual fee, or additional Card fee ($20 for each additional Personal Card, $35 for each Company Card). We will bill you later.

© 1981 American Express Company

FOR FASTER PROCESSING, PLEASE FILL OUT COMPLETELY AND BE SURE TO SIGN THIS APPLICATION.

FOLD, MOISTEN HERE, SEAL AND MAIL.



The American Express Card. Don't leave home without it.℠

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5789 PHOENIX, AZ

Postage will be paid by Addressee

AMERICAN EXPRESS CO.
P.O. BOX 13802
PHOENIX, AZ 85002

Talking about... Art

Two generations of women painters... art with something to teach

By Barbara Rose

"Magnetic Field," 1951, 44" x 32" oil painting by Alice Trumbull Mason. Washburn Gallery.

An early critic wrote that American art could not be great until it had produced several generations of painters in one family, as was often the case in Europe. Until recently, it was difficult to find the artistic calling passed on from one generation to the next. Recently, however, there have been several remarkable instances of American artists' fathering daughters who took up their paintbrushes, like Jack Tworkov and his daughter Hermine Ford or Richard Pousette-Dart and Joanna Pousette-Dart. Most unusual, however, is the case of two generations of women painters, pioneer American abstractionists, Alice Trumbull Mason and her daughter, Emily Mason. Both are talented and accomplished artists who work in quite different styles. Alice Mason once neatly summed it up: "There is what I call architectural abstract art, which is what I like to do, and expressionist abstract art, which my daughter likes to do."

One of the founders of the American Abstract Artists in the 'thirties, Alice Trumbull Mason is only now emerging as one of the key figures in early American Cubism. Why did it take so long for her elegant geometric and biomorphic abstraction to gain its deserved recognition? According to fellow artist Ilya Bolotowsky, "Alice started too early." Three years after her daughter Emily was born in 1935, Alice Mason was cited in a *New York Times* review as the only abstract painter in a large art show. Although many of the members of the American Abstract Artists were women, when the powerful Artists' Club, which ran art politics, opened after World War II, women were initially excluded from membership. Alice Mason continued to paint, gradually becoming a more strictly geometric artist, until her death in 1971.

In the years when the fashion was "action painting," Alice Mason's works were practically invisible; today, they are emerging as both durable and original. By adopting a more fluid, painterly style, her daughter Emily declared her independence from her mother artistically. A small gem of a show that pairs their works, organized by Marilyn Brown for Tulane University, arrives at Skidmore College Art Gallery on September 16.

Alfred Leslie and the return to content

Until the mid-'sixties, Alfred Leslie was an accomplished Abstract Expressionist painter. Suddenly he suffered what can only be referred to as a moral crisis (unfashionable as these words may be) and stopped painting for a while. When he began to paint again, he took the rhetoric of the New York School concerning "heroic" content literally. He adapted Caravaggio's dramatic lighting and monumental figure pieces into a personal style of allegory and narrative.

Leslie's first commemorative painting "The Killing of Frank O'Hara," a seven-part narrative sequence, records the tragic accident that took the life of poet Frank O'Hara, whose support for artists of the New York School like Leslie had meant a great deal.

Now Leslie has just finished a major painting for the L.B. Johnson Memorial Library in Austin, Texas. His life-size group of ordinary Americans, ranging from a farmer to a housewife, includes the young and the old, the manual and the intellectual workers in a symbolic portrait of Johnson's "Great Society." The painting is significant in many respects: it is among the few commissioned works by important living American artists, its subject is historical, and its style harks back to the great didactic paintings of the Baroque era.

Can painting still play an important role in forming moral values by instructing rather than entertaining the viewer? Apparently Leslie thinks so, and his example is beginning to affect other artists who wish to exchange cheap thrills for tough content, to cause an examination of consciousness rather than a retreat from reality.

Celebrating "The Great Society," for Lyndon Baines Johnson Memorial Library, Austin, Texas. 9' x 11' oil, Alfred Leslie, 1982

Last year, 1,500,000 women discovered they were

more beautiful than they thought they were.

The Merle Norman makeover.

It is free at participating Studios. It is personal. It is indeed a lesson.

Last year, trained Beauty Advisors showed 1,500,000 women how to be more beautiful. And do you know what else?
Our trained Beauty Advisors showed each woman basic skills to make up her own face, beautifully. And made possible the beautiful individuality that can only
come from skincare and makeups custom-selected for your own special skin.

The Merle Norman makeover. Free. One incredible learning experience. Wouldn't you like to discover you are more beautiful than you thought? Now, it's your turn.

MERLE NORMAN®

The Place for the Custom Face ®

For the Merle Norman Studio nearest you call (800) 421-5570.
In California call (800) 262-1734. Studios in Canada from Coast to Coast.

For information on how you can be a Studio Owner in the U.S., Canada or overseas, write:
Merle Norman Cosmetics, Inc., (LY034) , 9130 Bellanca Ave., Los Angeles, CA 90045.

©Merle Norman Cosmetics, Inc. 1981

© MARX & NEWMAN 1982

SHOES

EVAN-PICONE

A complete wardrobe of fashion classics for fashionable women.

For store nearest you, write: Evan Picone Shoes, 9 West 57th St., New York, N.Y. 10019.

Découvrez les trésors d'Yves Saint Laurent.

Jewelry

YVES SAINT LAURENT

Uncover the treasures of Yves Saint Laurent. Stunningly bold. And crafted to endure both time and trend. A limited edition series, chosen by the artist, is numbered and bears his signature. To own one is to own an original Yves Saint Laurent. Yves Saint Laurent Jewelry, from $250 to $25.

At Bloomingdales

© YVES SAINT LAURENT 1982

Fidji: le parfum
des paradis retrouvés.

PARFUMS
GUY LAROCHE
PARIS

fidji

Fidji de Guy Laroche.

De la Haute Couture à la Haute Parfumerie

GUY LAROCHE

Direct from Paris. The one and only Guy Laroche is only at Guy Laroche.
New York: 36 East 57th. Bal Harbour, Boston, Dallas, Houston, Midland,
Watergate-Washington, DC, St. Thomas, Femina-Scottsdale.

GUY LAROCHE

Direct from Paris. The one and only Guy Laroche is only at Guy Laroche.
New York: 36 East 57th. Bal Harbour, Boston, Dallas, Houston, Midland,
Watergate-Washington, DC, St. Thomas, Femina-Scottsdale.

ABE SCHRADER

BY JOSEPH GARGIULO

AVAILABLE AT

SAKS FIFTH AVENUE

Schrader Sport

by emil de john

FAMOUS BARR

A TRIGÈRE COAT

BY PAULINE TRIGÈRE FOR ABE SCHRADER

AVAILABLE AT

SAKS FIFTH AVENUE

TRIGÈRESPORT

BY PAULINE TRIGÈRE FOR SCHRADER

NEIMAN-MARCUS

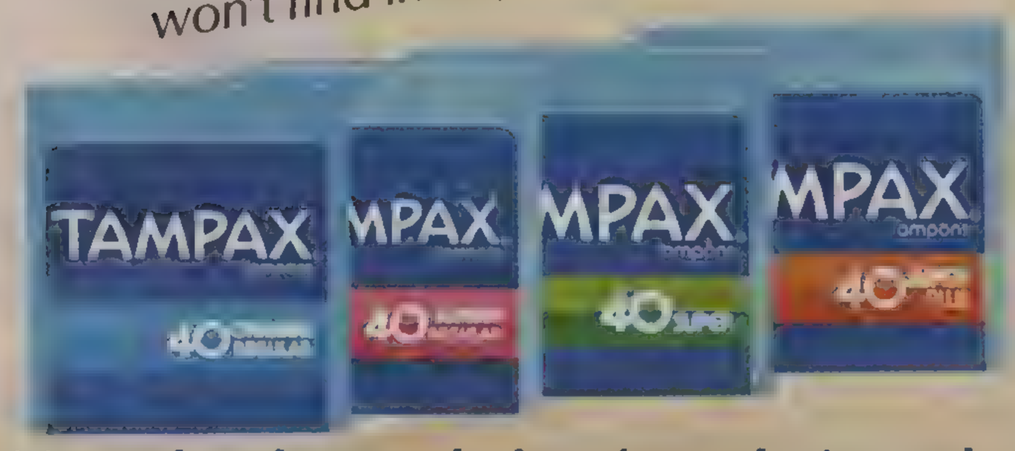
Scarlet
SIMPLY SENSATIONAL...STRICTLY FEMALE COLORS
FOR LIPS, EYES, NAILS AND CHEEKS.
SCANDALOUS SCARLET
STORMY ROSE
RAGING RED
MYSTERIOUS MAUVE

Elizabeth Arden

Feel Smashin'!

Tampax... action protection you can trust.

When you're active you really need Tampax tampons. Whether you're disco dancing or country two-stepping, Tampax® is the tampon that keeps up with you. Tampax can handle anything you can! Because Tampax has action protection. Its unique shape gently fits inner body contours and that's what gives you special comfort and real protection. And no other product—tampon or pad—protects better against odor! Tampax, the "action protection" tampon. For "pluses" you won't find in any other tampon or pad!



More absorbency choices for today's needs.

TAMPAX is the registered trademark of TAMPAX Incorporated, Palmer, Mass. 01069

Mind Health

Your life/your health—who's in control?... the rumors about success...

By Carol Tavris

LIFE/FATE/FUTURE—ARE YOU IN CONTROL?

Are you the captain of your life's ship, or only a swabbie along for the ride? Do you feel in control of what happens to you, or are you the pawn—victim or beneficiary—of luck and fate? Do you rush to the daily horoscope to have a quick giggle—or to find your Life Instructions? If you lean toward the first choice in each area, you have what psychologists call an "internal locus of control"—you feel in charge of your life and take responsibility for what happens to you; whereas if you lean toward the second choices, you have an "external locus of control"—you feel that outside events take charge of you. These profoundly different orientations toward life, researchers are now learning, have important consequences for our health as adults.

At Carnegie-Mellon University, for example, Richard R. Lau, Ph.D., has been applying the locus-of-control idea to our beliefs about health and sickness. When you are ill, do you think you can take steps to cure yourself? Do you believe that most sick people are genuinely helped by doctors? Do you think that staying healthy—or getting well once you are sick—is usually a matter of chance and luck, or of taking good care of yourself?

Your answers, Lau finds, depend a great deal on whether as a child you had regular checkups by a doctor and dentist, got preventive vaccination shots, learned to brush your teeth often, to eat sensibly and to exercise: all of this is training for the beliefs that "good health habits" will prevent illness, that you are responsible for your health, and that doctors can heal any sickness that might strike you. But what if you were frequently ill as a child, or observed much illness in your family? Real experience with illness, says Lau, tends to make people "externals" who believe that "getting well is often a matter of chance," that "people who never get sick are just lucky."

Apparently, it is easier to believe that we are in control of our health when we are healthy—illness is an affront to all those good habits we've practiced so industriously. But this split in our thinking is probably a good thing: there's little psychological benefit to blaming ourselves for things that really are out of our control, such as serious illness (or, for that matter, discrimination and racism).

UCLA social psychologist Shelley E. Taylor, Ph.D., found this out when she interviewed seventy-eight women who have had breast cancer and who have a good prognosis for survival. Most of the women attribute the *cause* of their cancer to chance or the environment (only 5 percent blame another person, namely their doctors or their ex-husbands!); they don't blame themselves for having gotten cancer. But they do assume control over the *course* of the cancer and its treatment. They express that sense of control in various ways: seeking treatment at the first sign of physical anomaly; staying fit through diet and exercise; maintaining a positive attitude, or trying such psychological techniques as imaging, meditation, or self-hypnosis to keep the cancer at bay. Relevant to these women's mental health is that they feel they are *not* responsible for getting sick but *are* responsible for staying well.

This difference is important because some health practitioners have been arguing that we should "accept responsibility" for illness as the first step toward curing it. This recommendation, I think, makes as little sense as believing that everything is ordained by fate, genes, or the System (planetary or governmental). We would do well to realize that some things are under our control and others are not and that the first step toward psychological and physical health is to learn which is which.

SUCCESS & WOMEN'S HEALTH

O. K., this can't be said too often, the times being what they are: no, achievement is not dangerous to your health. The insidious argument that as women work their way up the company ladder they, like men, become more prone to heart disease and stress-related illness has been used to encourage women to stay home or stop struggling for promotions. Recently I saw a press release that warned "Liberation of women adds to health risk." But such arguments are propaganda, not science.

Item: **The mortality rates among women from 1964 to 1978 have declined, and from cradle to old age, women continue to have lower mortality rates than men.**
Item: **The working women who are most vulnerable to heart disease are not successful, ambitious career women but clerical workers—in particular, clerical workers who have the additional stress of low job mobility, unsupportive bosses, and a second job as wife and mother.**
Item: **Housewives are not universally protected from heart disease; and, for them, the danger signs are tension, depression, anxiety, and social isolation.**
Item: **It's not success that threatens the health of many women but smoking—contributing to the rising rates of lung cancer, for example, among women—and hazardous job conditions that are bad for either sex, such as exposure to toxic fumes, asbestos, lead poisoning.**

The obvious conclusion, though, is that if men are so worried about the dire effects on their hearts of having power and success, they ought to step aside and let women have a go at it.

HOW TO JUDGE A HOW-TO BOOK

Self-help books, like magic elixirs, have long been part of the American tradition—you can find books that promise to teach you how to be assertive, how to win at everything, how to lose weight, how to improve your sex life, even *How to Know If You're Really In Love*. But do they work? Does anyone care? Feeling surly about the false promises and mock psychology being offered to the public, Gerald M. Rosen, Ph.D., chairman of the American Psychological Association Task Force on Self-Help Therapies, in *Contemporary Psychology* (a journal reviewing professional books) suggests some criteria for evaluating a self-help book.

(1) The authors must be qualified, either because they have conducted careful research or are thoroughly versed in the field (this lets out Judy Mazel's *Beverly Hills Diet* [Macmillan]), which nutritionists claim is unbalanced, low in protein and several vitamins). (2) Advice must be based on sound scientific study, rather than on hunch or nonsense (ditto for the diet). (3) The book must include evidence of the program's effectiveness, not simply the author's *assertions*—even for people following it on their own. (4) The book must not offer what it cannot deliver (this lets out books that promise lifetime weight loss, perfect sex, total love). (5) The book must warn you clearly when you should *not* engage in its program. (6) The advice should be organized in a systematic program, not as a vague pep talk (this lets out Wayne Dyer's amorphous advice to "get up off your ass" and "take charge of your life"). (7) You must be told how to evaluate your progress. Two books that meet all of these criteria superbly are *The Dieter's Dilemma* by William Bennett, M. D., and Joel Gurin (Basic Books) and Richard N. Bolles's *What Color Is Your Parachute?* (Ten Speed Press).

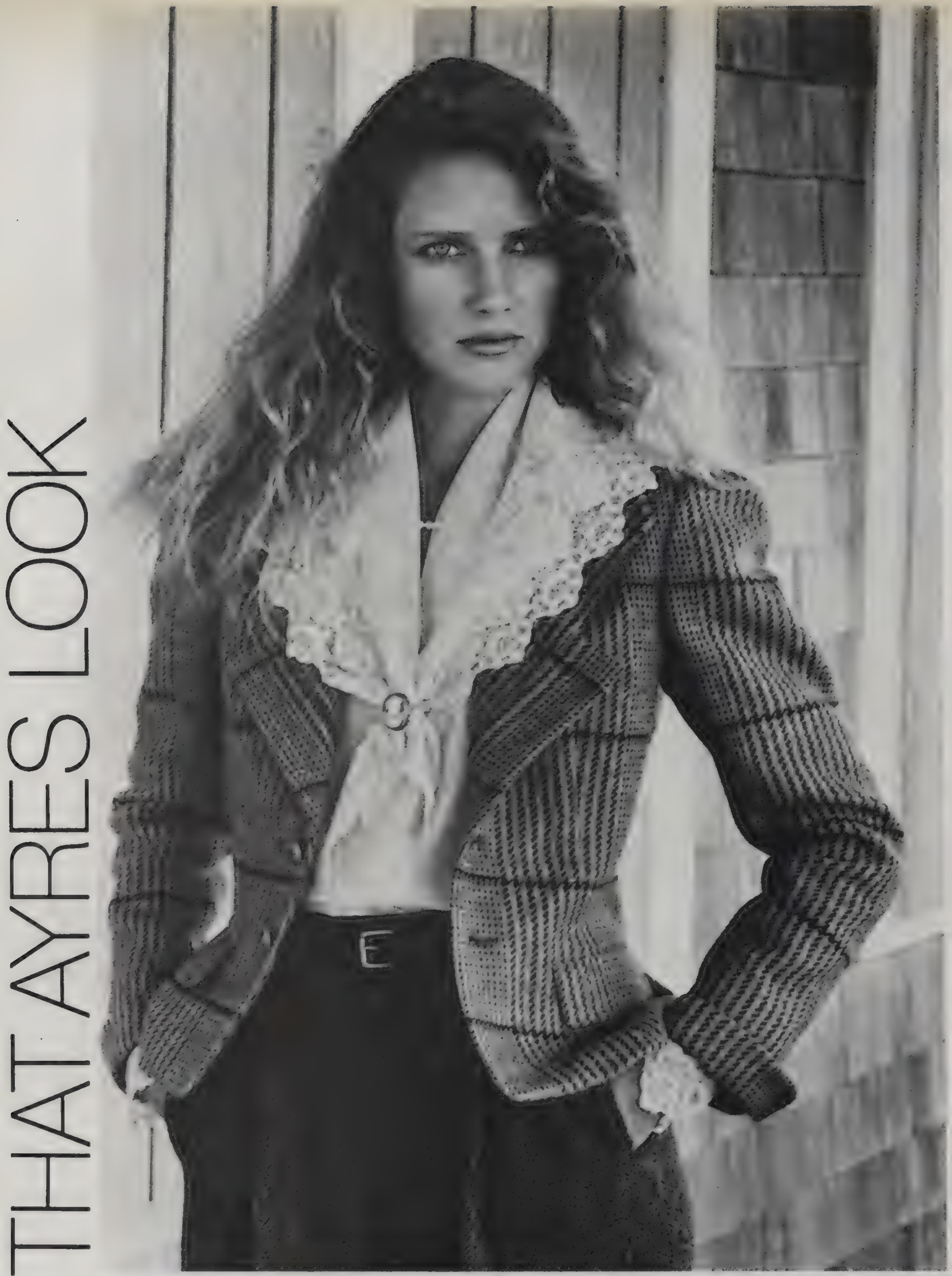
A final question for the potential reader of self-help books is: do you really want to change, or do you just want to read a book that will give you the illusion of change?

SLEEPLESS NIGHTS

Wilse B. Webb, Ph.D., has been studying sleep for years, puncturing convictions about what sleep is and how much we need. For instance, we can function just about normally even if job worries, a new baby, or an all-night party keeps us from getting our usual sleep quota.

In one study that Webb describes, six people went without sleep for ten days with virtually no psychological effects. In one of his own studies, fifteen college men were permitted to sleep only five and a half hours a night for eight weeks. The men all adjusted quickly and showed no problems doing daily tasks—although all went back to their usual seven or eight hours' sleep when the study was over.

The worst thing you can do for insomnia is take a sleeping pill. "Let me put a person on sleeping pills for a month," says Webb, "and I'll guarantee broken sleep."



THAT AYRES LOOK

The Designer, Ralph Lauren

L.S. Ayres & co.

INDIANAPOLIS FORT WAYNE LAFAYETTE SOUTH BEND MUNCIE MERRILLVILLE BLOOMINGTON

A CELEBRATION OF HAWAII
GAYE POPE
creates drama
in hand-painted
China silk, especially for
our Celebration of Hawaii.
One from our memorable
Gaye Pope collection for
Silks Honolulu.
designer polynesian
ala moana
A CELEBRATION
OF HAWAII
salutes the past,
present and
future of Hawaii,
September 12-26,
at Liberty House.
LIBERTY HOUSE OF HAWAII
AN Amfac COMPANY

Evening elegance of stunning simplicity.
In a rich, romantic velvet gown by Albert Capraro.
Sleek. Slender. Demurely bare at the shoulders.
Acetate/rayon velvet with satin bodice,
in sizes 4-10, burgundy, 396.00.
Ivey's Designer Viewpoint: Charlotte
SouthPark, Greenville McAlister

For information call Ivey's VIP Services,
704-365-3111, ext. 352.

Ivey's

A Division of Marshall Field's

Dramatic by day...the lean leather suit by Samuel Roberts. It's today's wealth for the wearing. Polished. Poised. In soft architectural lines. Glove leather jacket with trapunto stitching, black with red/black suede belt, 550.00; glove leather skirt, black, 280.00. Ivey's Designer Viewpoint: Charlotte SouthPark, Greenville McAlister

For information call Ivey's VIP Services, 704-365-3111, ext. 352.

Ivey's

A Division of Marshall Field's

When the occasion calls for dazzle... R.S.V.P. in black velvet by Oscar de la Renta.

Higbee's

When the occasion calls
for a new sense of sophisti-
cation...the tuxedo suit
by St. John Knits.
Higbee's

GEOFFREY BEENE

LARRY MILLER

HOLT STYLE

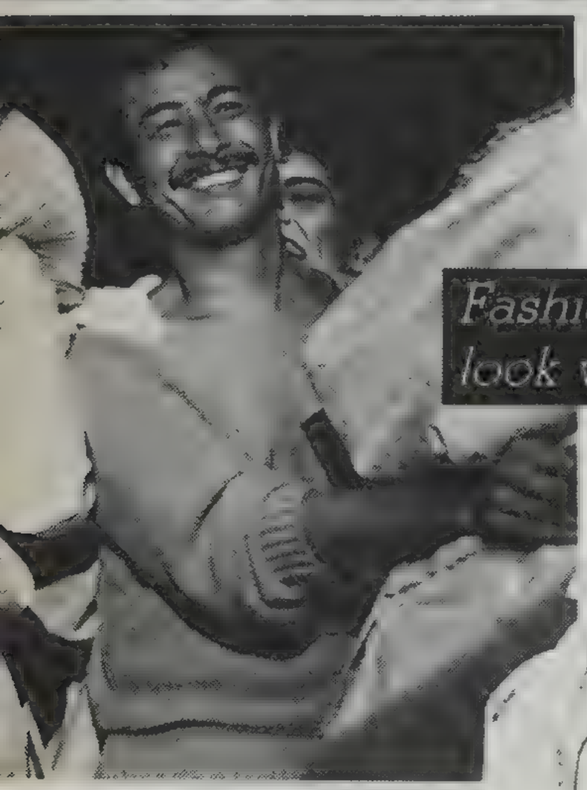
LEO CHEVALIER
FOR BRODKIN

EXCLUSIVE

HOLT RENFREW
CANADA

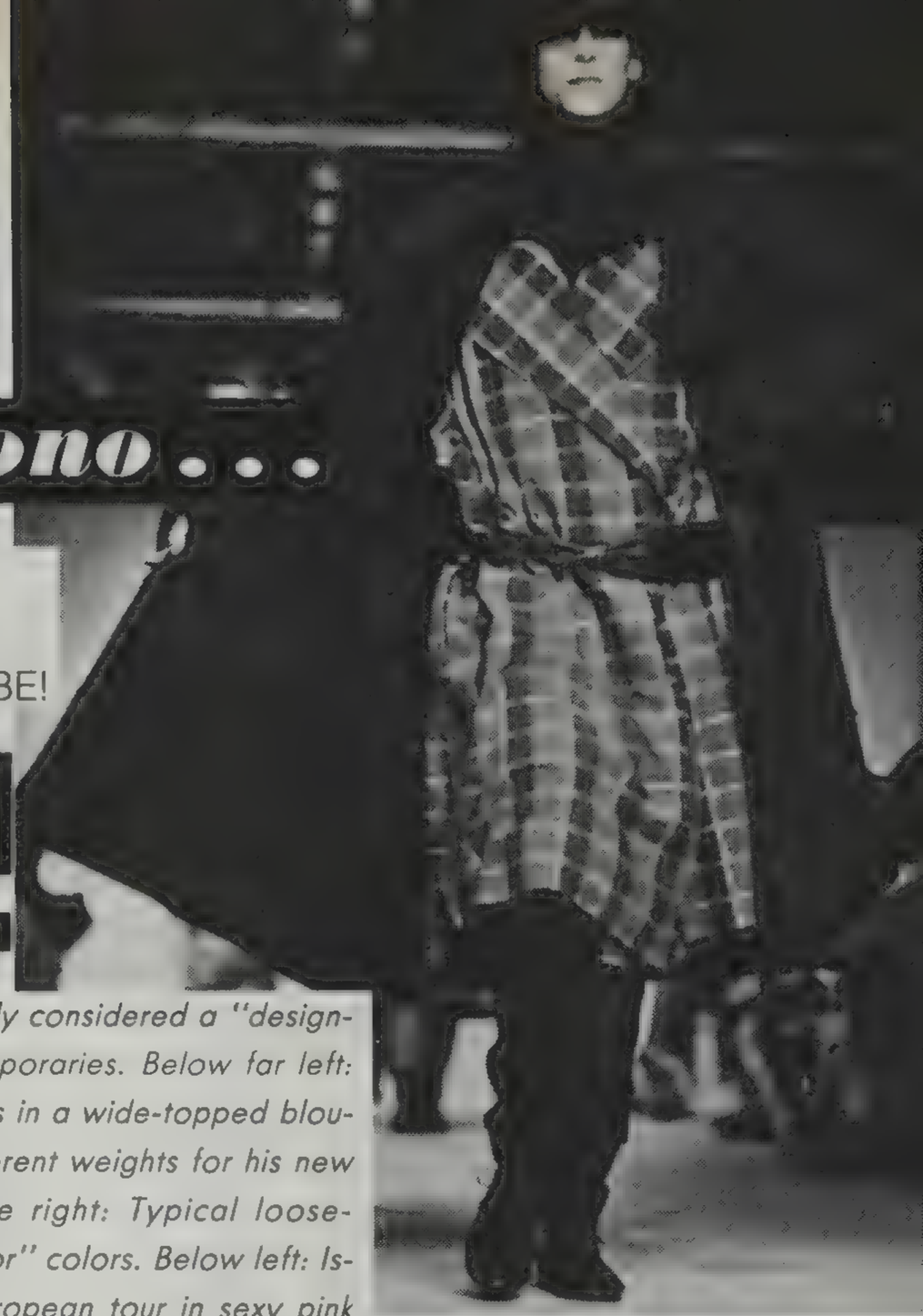
JAPAN

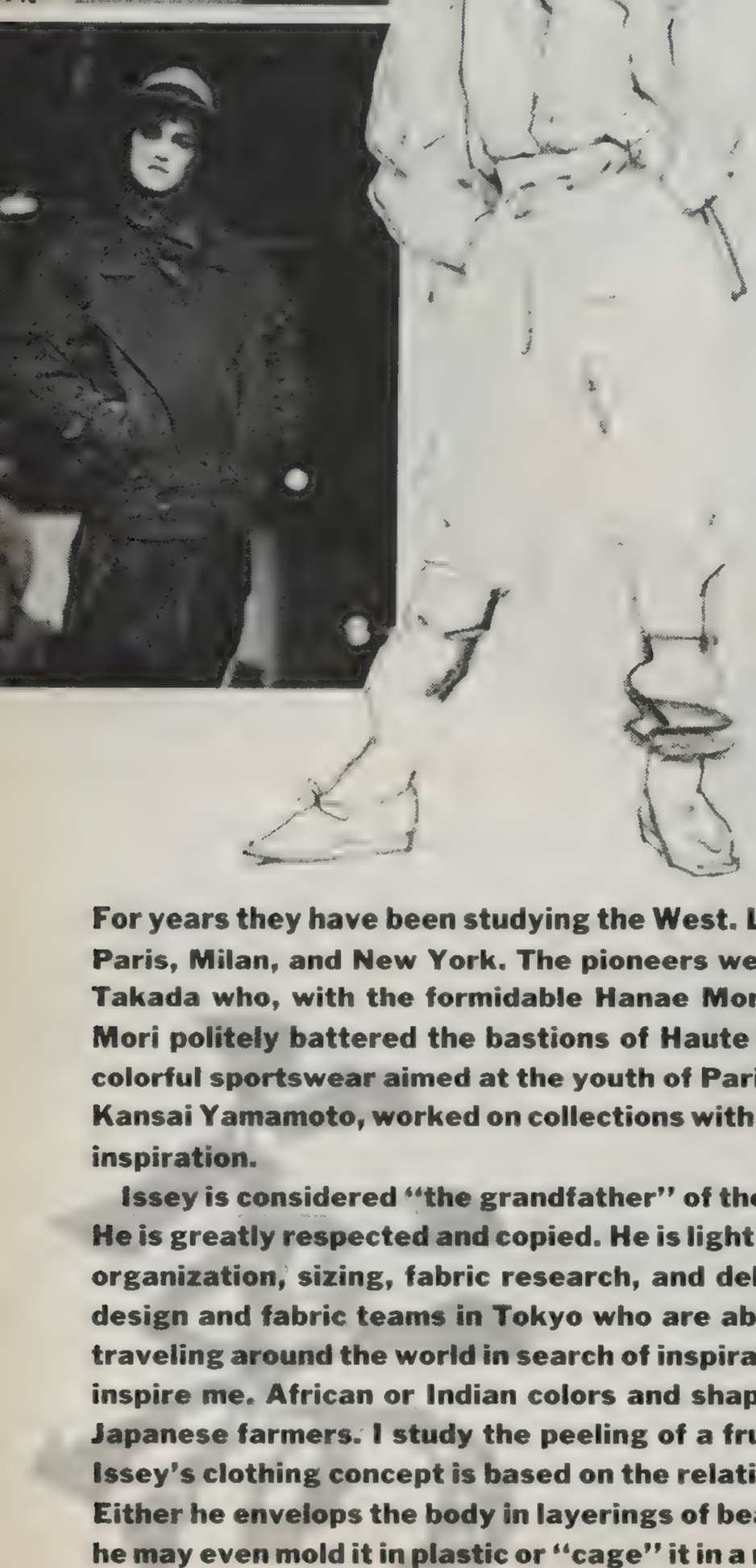
A long way from the kimono . . .



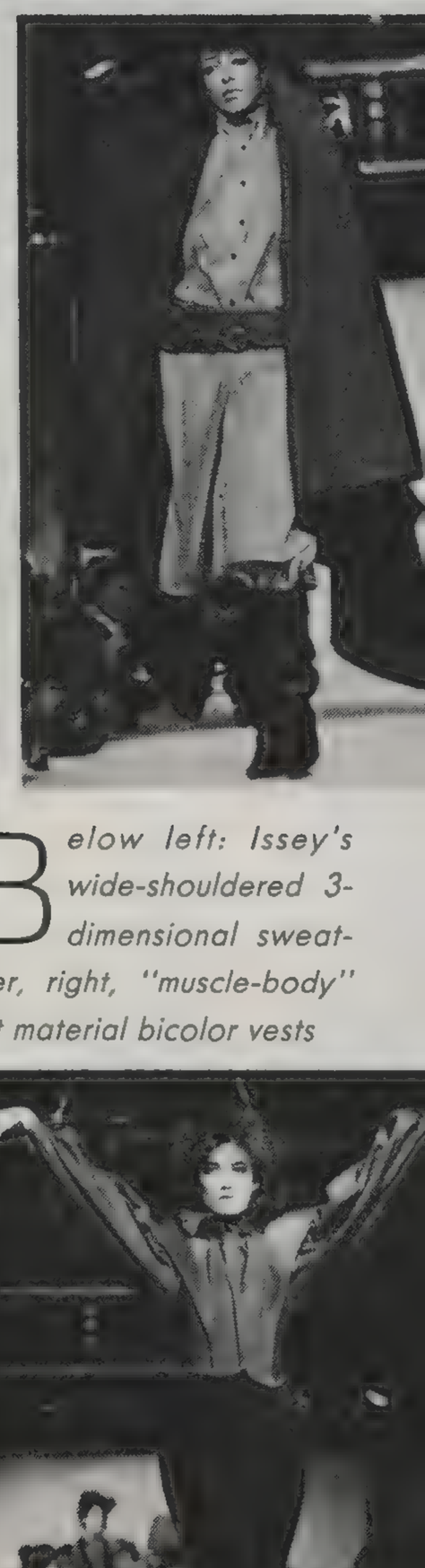
FROM NEW YORK, TO PARIS, TO MILAN . . .
AND NOW: JAPAN . . . FASHION DESIGN AND INSPIRATION HAS TRULY SPANNED THE GLOBE!

Fashion in Japan . . . new ideas and trends
look what the Japanese did for the Walkman!





Issey Miyake, above left, is already considered a "designer's designer" by fashion contemporaries. Below far left: One of his interesting fabric mixes in a wide-topped blouson. Near left, grey flannels of different weights for his new "Plantation" line in Tokyo. Above right: Typical loose-wrapped dress, soft coat in "no-color" colors. Below left: Issey dressed Mick Jagger for his European tour in sexy pink "body" suit. Below right: a black cotton dress for Issey Sport, Tokyo. Far right: A "stole" coat—"No buttons for no preconceived ideas on how it should be worn."



Below left: Issey's wide-shouldered 3-dimensional sweaters over, right, "muscle-body" wet-suit material bicolor vests

For years they have been studying the West. Learning and apprenticing in Paris, Milan, and New York. The pioneers were Issey Miyake and Kenzo Takada who, with the formidable Hanae Mori, went to Paris. While Ms. Mori politely battered the bastions of Haute Couture, Kenzo started his colorful sportswear aimed at the youth of Paris, and Issey, joined later by Kansai Yamamoto, worked on collections with a more traditional Japanese inspiration.

Issey is considered "the grandfather" of the Tokyo school of designers. He is greatly respected and copied. He is light years ahead of the others in organization, sizing, fabric research, and delivery. He employs the best design and fabric teams in Tokyo who are able to "carry on" when he is traveling around the world in search of inspiration. He says, "Many things inspire me. African or Indian colors and shapes remind me of the simple Japanese farmers. I study the peeling of a fruit, a rock, or a snowflake." Issey's clothing concept is based on the relationship of the body to fabric. Either he envelops the body in layerings of beautifully executed fabrics or he may even mold it in plastic or "cage" it in a rattan Samurai-like vest. He is fascinated by the, as he calls it, "hidden space we never see between the

(Continued on page 194)

PUNCTUATION MARKS

MARIO VALENTINO creates the incredibly soft, sleek, punctuated boot in lush camel calf.
ala moana
kahala
waikiki

LIBERTY HOUSE OF HAWAII
AN Amfac COMPANY

KENZO

PARIS

APROPOS Las Vegas, NV · BAMBERGER'S Newark, NJ · BARNEY'S New York, NY · CHARIVARI British Columbia, CAN. · EATON Ontario, CAN. · EATON Quebec, CAN. · ELEGANZA Millburn Twp., NJ · Washington, DC · LAZARUS Columbus, OH · MACY'S New York, NY · MACY'S San Francisco · SAKOWITZ Houston, TX · SAKS FIFTH AVENUE New York, NY · TOOTSIES Houston, TX ·

KENZO

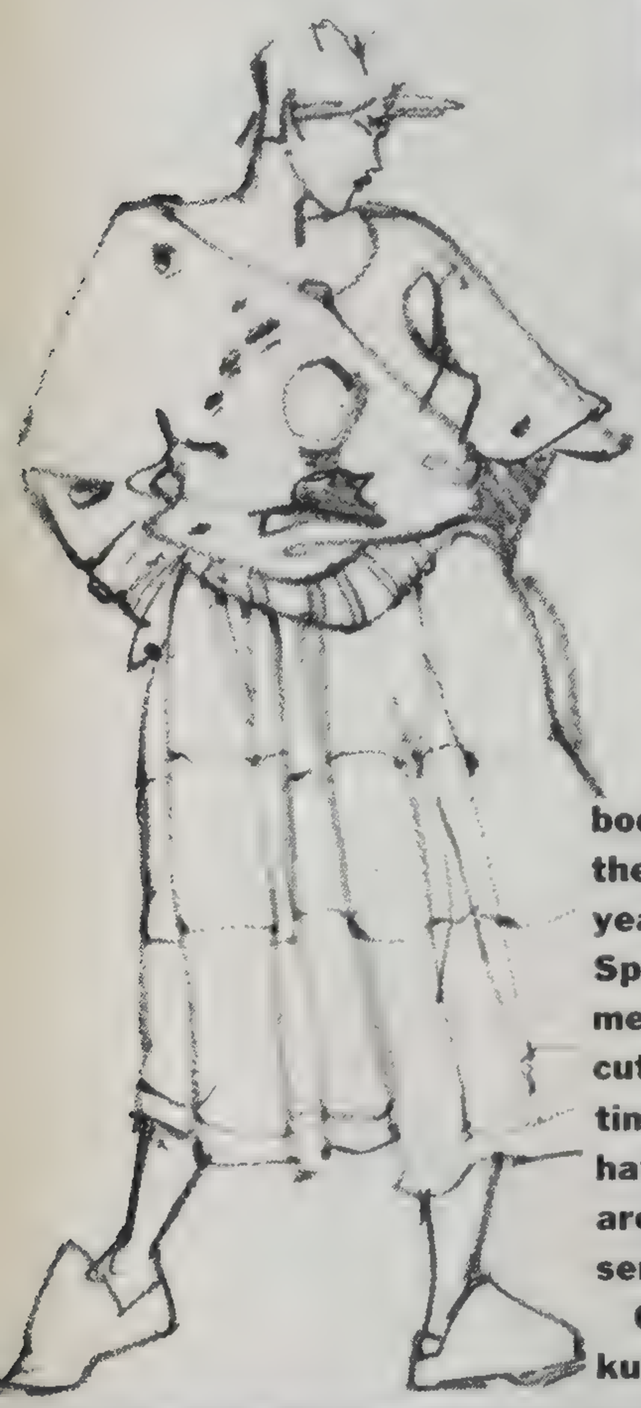
PARIS

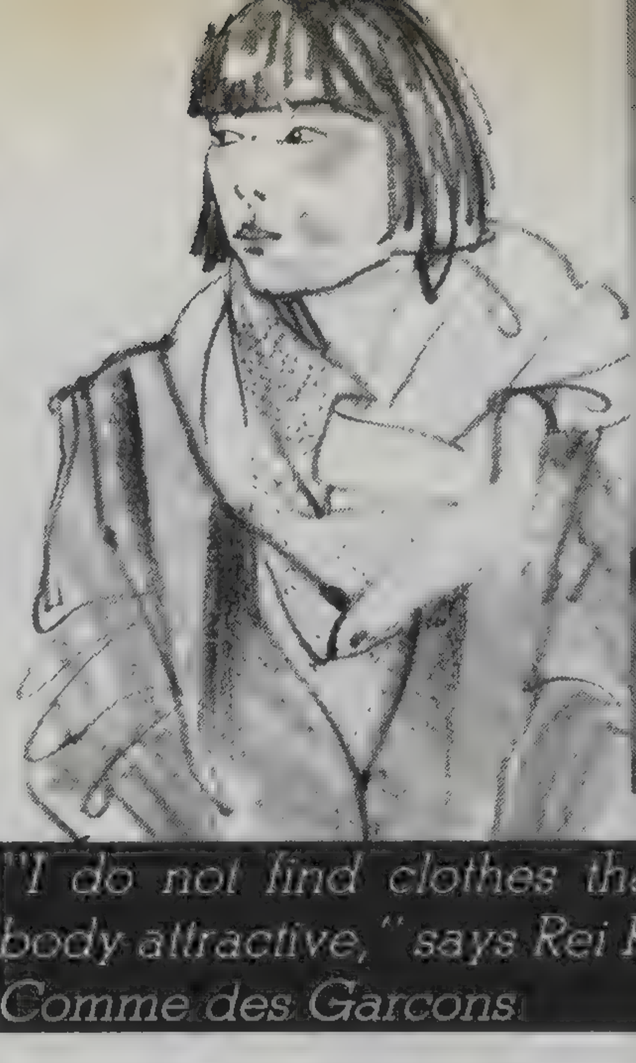
Photos: Peter Lindberg

New York, NY · COUNTRY CLUB FASHIONS Los Angeles, CA · DAVISON'S Atlanta, GA · EATON EMPHATICS Pittsburgh, PA · HOLT, RENFREW & CO., LTD. Ontario, CAN. · LA BOUTIQUE FRANCAISE MARSHALL FIELD'S Chicago, IL · POMPIAN Chicago, IL · RON ROSS Tarzana (L.A.), CA · WOODWARD & LOTHROP Washington, DC · ZOOM New York, NY

JAPAN *(Continued)*

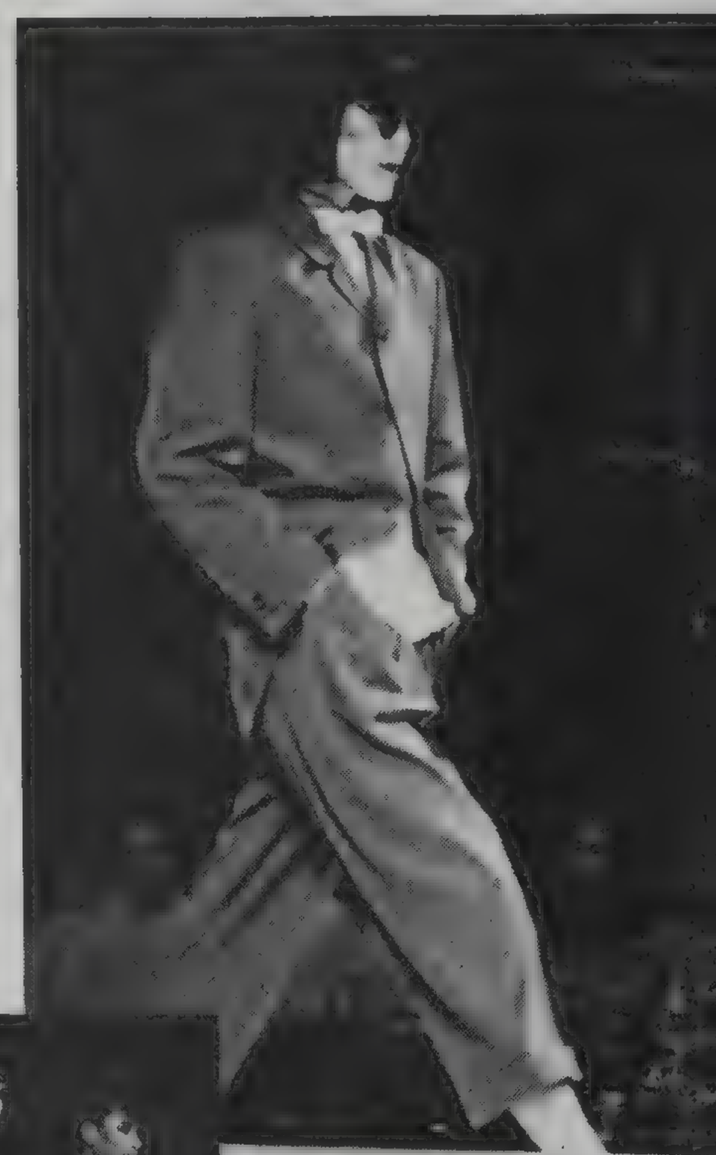
MANY SHADES
OF BLACK AND GREY,
EACH TONE CHANGING
ACCORDING TO
THE LIGHT IS WHAT
JAPANESE "MINIMAL"
IS ALL ABOUT . . .





"I do not find clothes that reveal the body attractive," says Rei Kawakubo, of Comme des Garcons

Above: Rei Kawakubo of Comme des Garcons and two big loose dresses in black dry textured cotton, wool. Above left: Dress is rent or ripped—reminiscent of secret kimono openings. Right: Low slung matte black wool dress has asymmetric kimono sleeves. Left: Black knit sweater with deliberate "holes," cotton padded skirt.

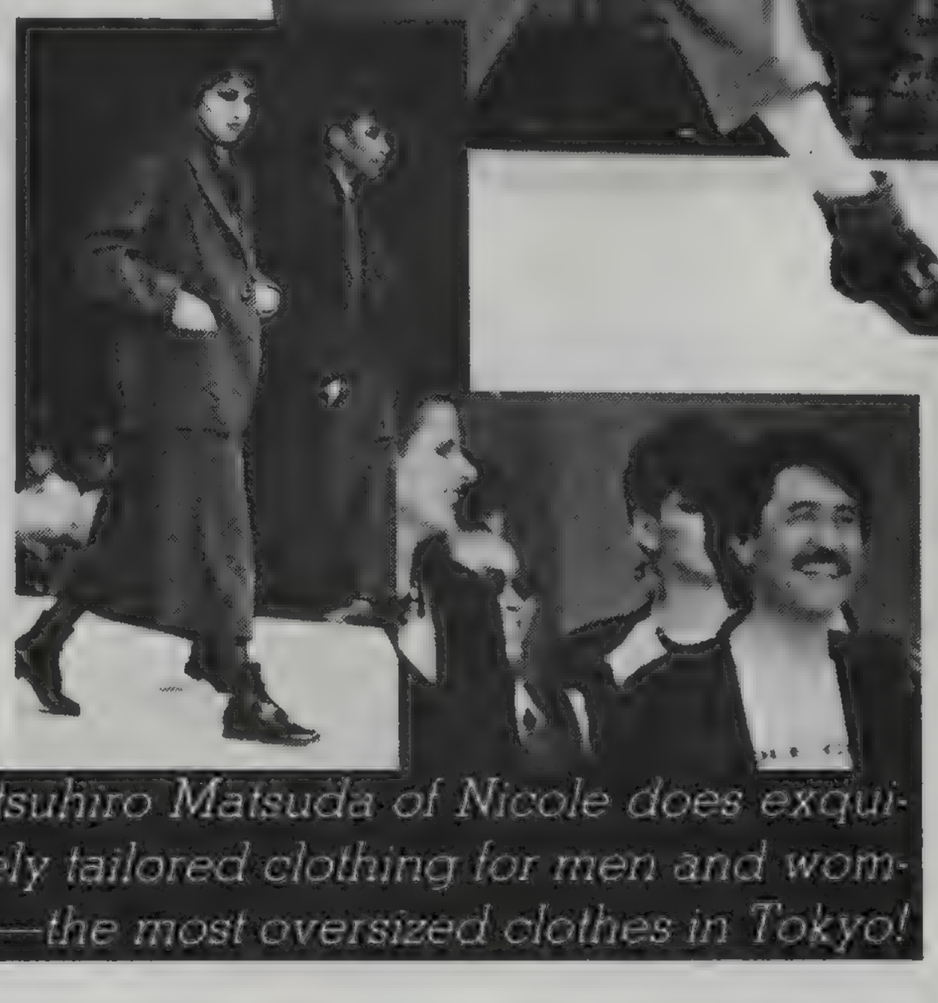


body and the fabric." And he will conceive clothing and fabric with the thought of how the body moves within it. In addition to his twice-yearly ready-to-wear collections in Paris and Japan, he does Issey Sport which is now available for export; and Plantation, an experimental collection in which he is testing new technology for fabric and cut; it will be available next year. He is considering going for the first time to Hong Kong. "This may seem strange to Westerners who have been working there for years, but we Japanese have to go all around the world to come back to our Oriental heritage with a new sense of pride."

One of the most interesting new designers in Tokyo is Rei Kawakubo who designs Commes des Garcons. She could almost be called

(Continued on page 197)

There is a tranquil beauty in both modern and traditional renderings of Japan's sense of Zen. Stark black and white, whether it be an Escher-like set of stairs in the Axis building in Tokyo or a stone garden composed of white sifted stones and vertical black rocks from Kyoto's Ryoanji Temple, is arresting to the eye and invites the soul to a moment of calm. It is this constant play of modern and traditional done in faultless taste that fascinates. It is what Japan is all about.



Mitsuhiro Matsuda of Nicole does exquisitely tailored clothing for men and women—the most oversized clothes in Tokyo!

Above left: Matsuda's huge poplin raincoat—big enough to go over a fur coat! Middle: two of Matsuda's boxy suits in menswear fabric. Note the color, "clunky" boot. Right above: His city walking suit in caramel gabardine with rounded back and long shirttail. Right: Matsuda with his models in Tokyo

Christyne Forti for PDInternational designs silk chiffon in amethyst—a color as rich as the fabric it enhances. Then, for a spark of evening glamour, she adds golden metallic bands 'round the sleeves of the bateau-neck blouse and double-tiered skirt. For sizes 4 to 14, $300. In the Christyne Forti Boutique—where we are all the things you are!

Saks Fifth Avenue

TANNER SPORT®

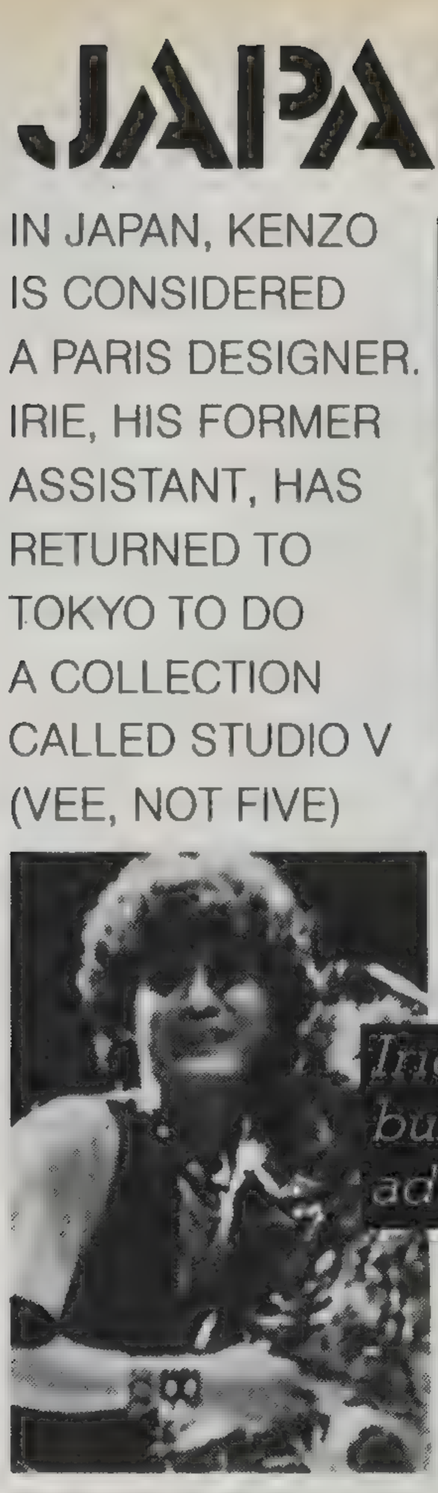
FOR WOMEN WHO INVEST IN FASHION, NOT FADS.

Tanner Sport gives you a rich fashion future with timeless separates like these. The high collared flannel jacket is a wool blend, $144. The soft split skirt, also a wool blend, is a spirited Saxony check, $98. The print bow blouse that ties it all together is an opulent paisley in pure wool challis, $98. All sizes 4-16 and only at stores devoted to service. For store nearest you write Tanner Sport: 530 Seventh Avenue, N.Y., N.Y. 10018. Tanner Sport also available in Canada.

© 1982 Tanner Sport

JAPAN *(Continued)*

IN JAPAN, KENZO IS CONSIDERED A PARIS DESIGNER. IRIE, HIS FORMER ASSISTANT, HAS RETURNED TO TOKYO TO DO A COLLECTION CALLED STUDIO V (VEE, NOT FIVE)

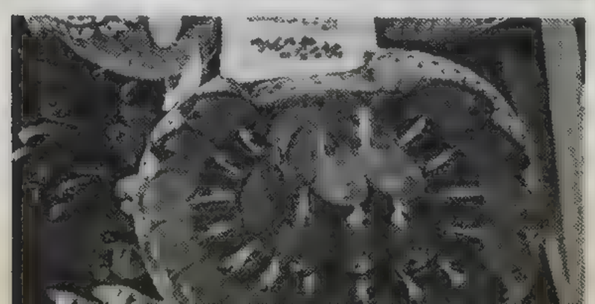


Irie, left, clutches an enormous bunch of flowers thrown to him by admirers after his Tokyo triumph

Above left: Irie for Studio V does sporty cropped pants with a fur trimmed coat, over a shirt and tie. Middle: Black on black in varying weights and textures of knit and crochet. Above right: Tapestry jacket and vest with pleated skirt.

the "Sonia Rykiel of Japan." Diminutive and reserved, she is one of the few courageous women who follows her own star and sticks to her minimal asymmetric dresses in many shades of matte black or grey. Her clothes are oversized to skim the body, which is only revealed through movement. She is part of a group of designers, Yohji Yamamoto and Mitsuhiro Matsuda of Nicole among them, who adhere to a feeling of Zen simplicity or "mu" (nothingness) as a new conceptual art of minimal. A third and younger design direction in Japan comes from the very young, under-eighteen-year-olds called "bamboo dancers" who spend Sunday afternoons in the Harajuku section of Tokyo dressed up in every version of the 'fifties you can name . . . Elvis, Marilyn Monroe, "American Graffiti," and "Grease" all vie for attention in brilliant neon colors. They are inspiration for the youngest group of designers like Irie of Studio V (pronounced Vee). There are many other factions and looks, many borrowed from Paris or New York. Among them: Junko Koshino, Isao Kaneko of Pink House, Koshino Hiroko, Jurgen Lehl, Yuki Torii, and Yoshie Inaba for Bigi.

PHOTOS AND STORY BY MARY RUSSELL
ILLUSTRATIONS BY LYNN MATSUOKA



Traditional kimono-clad women walk with teenagers in Harajuku in Tokyo. Left: Crinolines and hula hoops in bubble-gum colors are all the rage for young Japanese. Below left: Dozens of shops tucked around Harajuku sell inexpensive colorful shoes and "junk" clothes for young fashion-conscious kids. They love plastic sandals and soda pop—all of it in jelly bean colors!

VOGUE, September, 1982

HALSTON

HALSTON for
J. SCHOENEMAN
Men's Suits
Men's Sport Jackets
Men's Slacks

HALSTON for
THE DESIGNER GROUP
Men's Dress Shirts
Men's Sport Shirts
Men's Knitted Shirts

HALSTON for
SUPERBA CRAVATS
Men's Neckwear
Men's Mufflers
Men's Gloves

HALSTON
MEN'S FRAGRANCES/
TOILETRIES
Z-14 Cologne and Toiletries
1-12 Cologne and Toiletries

HALSTON for
ROLFS LEATHER ACCESSORIES
Men's Personal Leather Goods
Women's Personal Leather Goods

HALSTON for
H. B. ACCESSORIES
Women's Handbags
Women's Belts

HALSTON for
KAYSER-ROTH ACCESSORIES
Women's Gloves

HALSTON for
GAROLINI
Women's Shoes
Women's Boots

HALSTON for
HARTMANN LUGGAGE
Luggage

HALSTON for
MC CALL PATTERN COMPANY
Women's Patterns

HALSTON
WOMEN'S FRAGRANCES/
COSMETICS
HALSTON Perfume
HALSTON Cosmetics
HALSTON Night Perfume
HALSTON Bath Products
HALSTON Treatment Products

HALSTON for
HALSTON ORIGINALS
Women's Ready-To-Wear

HALSTON for
BEN KAHN
Women's Furs

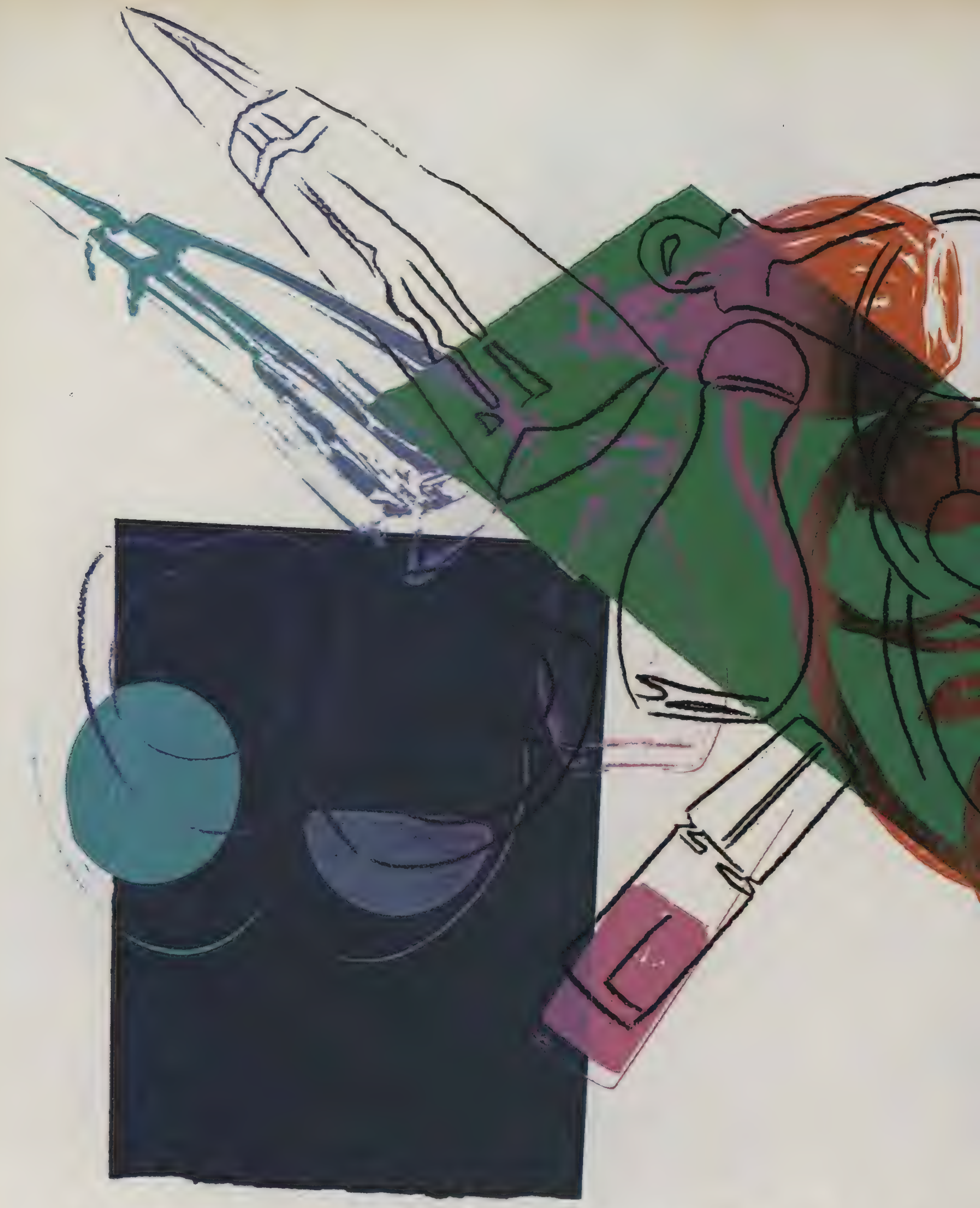
HALSTON MADE-TO-ORDER

HALSTON
ENTERPRISES, INC.

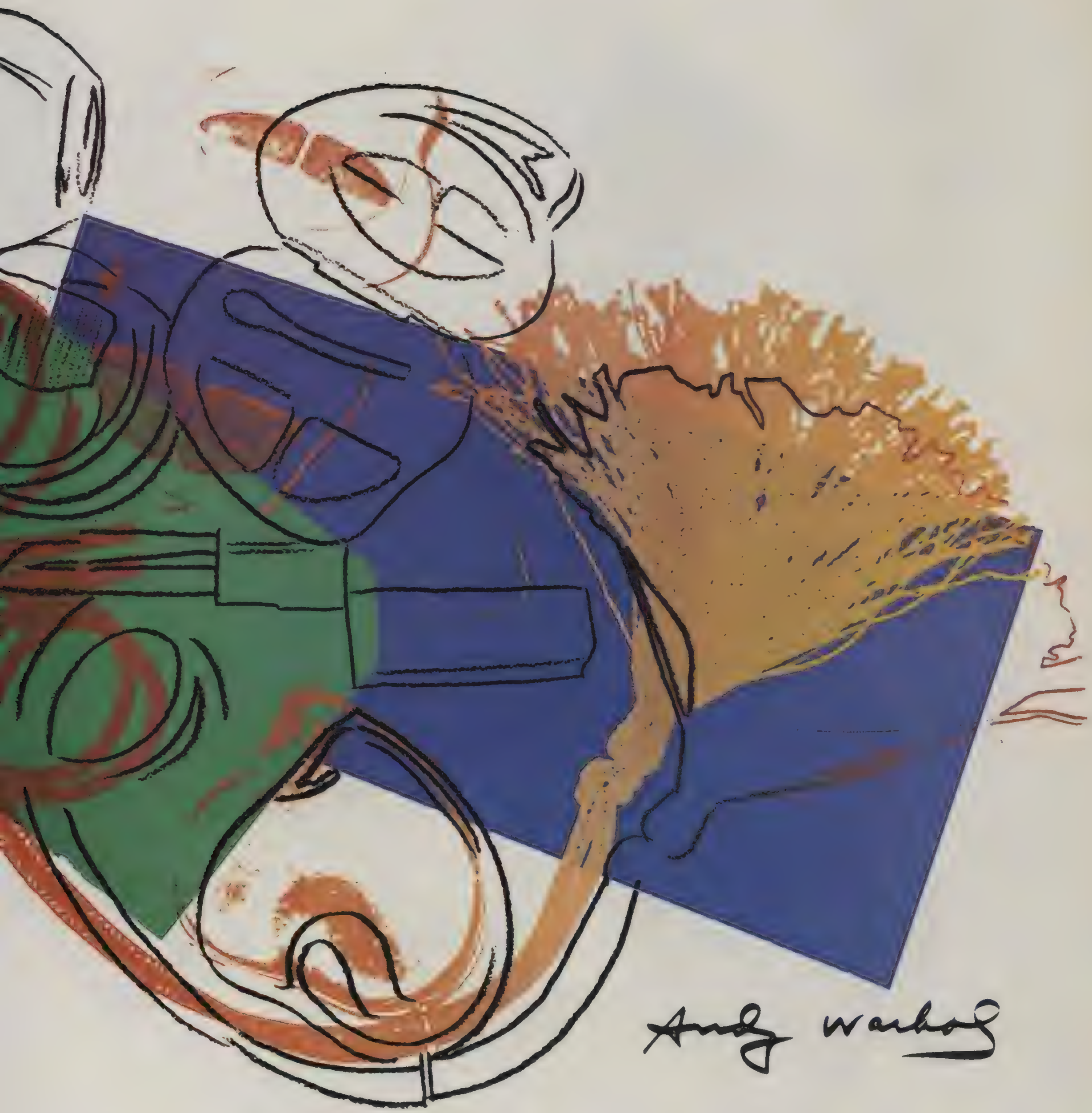
HALSTON

HALSTON

HALSTON



HALSTON



HALSTON

HALSTON

HALSTON

JH COLLECTIBLES AT MACY'S, NEW YORK, KANSAS CITY, SAN FRANCISCO; DAVISON'S, ATLANTA, PARISIAN, ALABAMA, GIMBEL'S, MIDWEST, MARSHALL FIELD'S, CHICAGO, SAKOWITZ, HOUSTON AND DALLAS, ROBINSON'S, SOUTHERN CALIFORNIA, AND OTHER FINE STORES. OR WRITE JH COLLECTIBLES, 1407 BROADWAY, NEW YORK, NY 10018

SAINT LAURENT

rive gauche

Photographed by Helmut Newton

BEVERLY HILLS, CA
338 North Rodeo Drive
(213) 275-4571

BOSTON, MA
SAKS FIFTH AVENUE
(617) 262-8500

CHEVY CHASE, MD
5516 Wisconsin Avenue
(301) 656-8868
SAKS FIFTH AVENUE
(301) 657-9000

CHICAGO, IL
SAKS FIFTH AVENUE
(312) 944-6500

COCONUT GROVE, FL
Mayfair in the Grove
(305) 443-6768

COLUMBUS, OH
HALLE'S
(614) 228-6011

COSTA MESA, CA
South Coast Plaza
(opening September 1982)

DALLAS, TX
SAKOWITZ Lover's Lane
(214) 691-2853

FORT LAUDERDALE, FL
SARA FREDERICKS at
The Galleria
(305) 564-0144

HOUSTON, TX
SAKOWITZ Post Oak
(713) 877-8888
SAKOWITZ
(713) 759-1111

JACKSONVILLE, FL
BARTON/SLIGH'S
(904) 353-7431

KENSINGTON, MD
White Flint Mall
(301) 770-1133

MANHASSET, NY
Americana Shopping Center
2032 Northern Boulevard
(516) 365-7250

MIAMI BEACH, FL
MARTHA Bal Harbour
(305) 865-7501

MINNEAPOLIS, MN
DAYTON'S
(612) 375-2111

NEW YORK, NY
855 Madison Avenue
(212) 988-3821
SAKS FIFTH AVENUE
(212) 753-4000

OAK BROOK, IL
135 Oak Brook Center Mall
(312) 654-2020

OKLAHOMA CITY, OK
BALLIET'S INC.
(405) 848-7811

PALM BEACH, FL
Esplanade
150 Worth Avenue
(305) 659-1260

PHILADELPHIA, PA
The Bourse
(215) 592-9090

PORTLAND, OR
FREDERICK AND NELSON
(503) 228-8111

SAN ANTONIO, TX
FROST BROTHERS
(516) 226-7131

SAN FRANCISCO, CA
540 Sutter Street
(415) 397-7344

SCOTTSDALE, AZ
The Borgata
(602) 998-3838
SAKOWITZ
(602) 994-9431

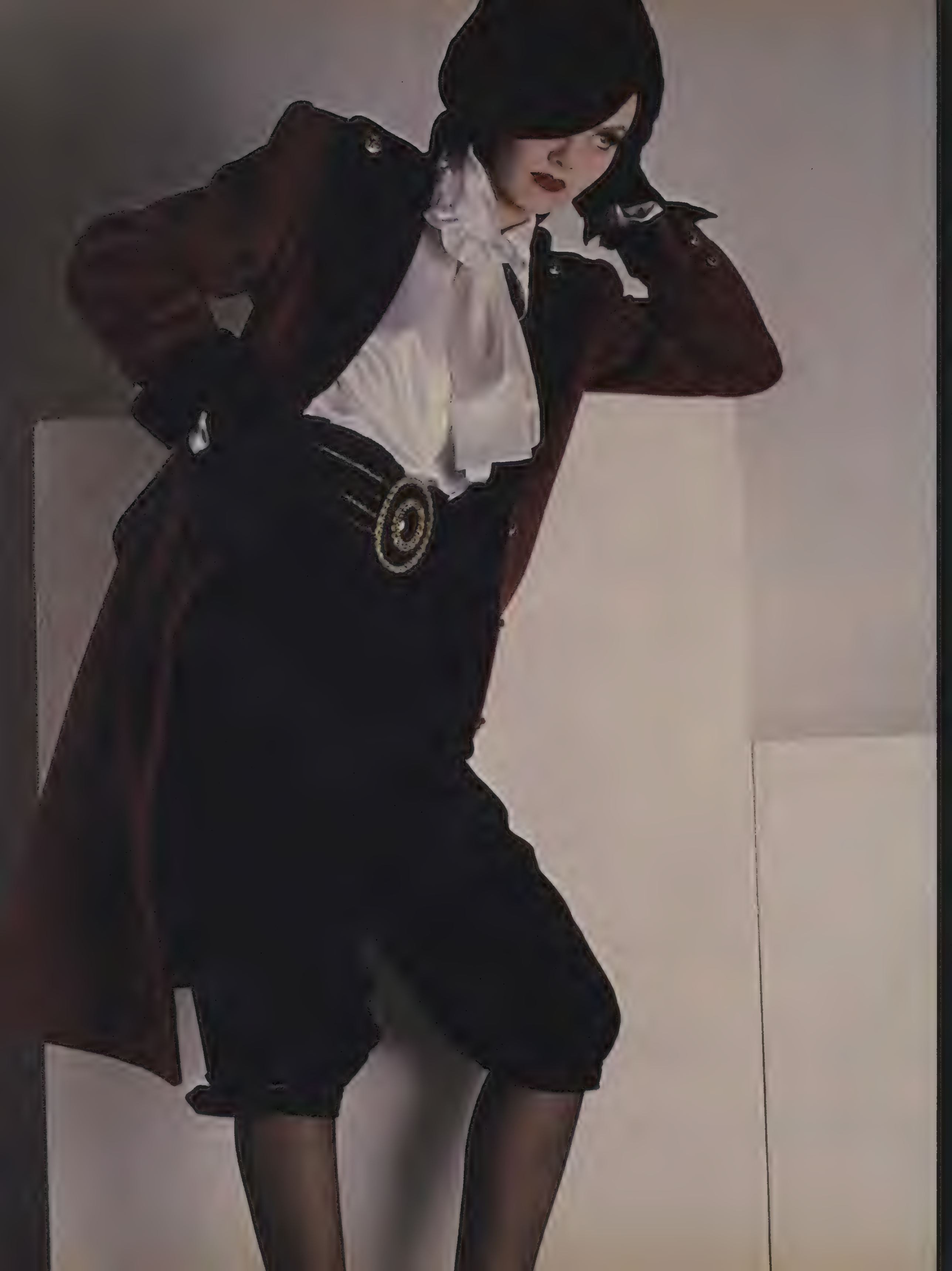
SEATTLE, WA
FREDERICK AND NELSON
(206) 682-5500

SHORT HILLS, NJ
The Mall at Short Hills
(201) 467-4077

WASHINGTON, DC
600 New Hampshire Avenue
(202) 965-3555

SAINT LAURENT
rive gauche

SAINT LAURENT
rive gauche



SAINT LAURENT
rive gauche

THE MAIDENFORM WOMAN. YOU NEVER KNOW WHERE SHE'LL TURN UP.

She's making the rounds in elegant Delectables.®
The seamless bra and matching bikini are silky satin tricot with antique lace scalloping and a touch of shirring. Choose the underwire (shown), softcup or light fiberfill bra, from $8.50. Bikini $6. In an array of colors. Just what the doctor ordered.

Delectables by Maidenform®

Prices are suggested retail. Prices higher in Canada.
All "Antron" III nylon. Exclusive of decoration. Antron DuPont registered trademark. Watch by Tourneau. Earrings by Beth Moskowitz.

THE SEASON'S BEST

JOHN ANTHONY

For Friedricks Sport.
Obviously, the gentleman prefers blondes. Blonde mohair sweater, as soft as a caress, wrapped over a blonde charmeuse blouse that stirs memories of Harlow and Lombard, and blonde, beautifully tailored herringbone trousers. Vendome, Downtown, Eleventh.

KAUFMANN'S

CH

CAROLINA HERRERA, LTD.

BALLET'S

OF OKLAHOMA CITY

THE SEASON'S BEST

CALVIN KLEIN

Because it's you
against the competition
any important evening,
Calvin creates ultimate
flattery for Fall nights.
Pewter-toned silk velvet
shirred to hug your
midriff and steal
the scene. From the
collection in Vendome,
Downtown, Eleventh.

KAUFMANN'S

The Echo of an interesting woman _____

Echo Scarfs® At fine stores always or write 10 E. 40th St., New York, N.Y. 10016

DONNA KARAN/LOUIS DELL'OLIO

FOR ANNE KLEIN® AND CO.

KATHRYN CONOVER for Dayton's Oval Room,® Minneapolis, Minnesota

DAYTON'S OVAL ROOM®

ANNE KLEIN JEWELRY

DISTRIBUTED EXCLUSIVELY TO FINE STORES EVERYWHERE BY SWANK, INC.

LALIQUE® ORIGINAL

"Fleur de Fleurs"

The Flower Of Flowers

NINA RICCI

PARIS

FILA

THE MEASURE OF PERFECTION.

GIORGIO SANT'ANGELO

MARJER-PARTS

Available
at these fine specialty stores,
members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

FROHSIN'S Alexander City, AL

THE CARRIAGE HOUSE Decatur, AL

RICK'S Tuscaloosa, AL

SIL-VANA'S FASHIONS Tucson, AZ

PERKINS, SHEARER OF COLORADO, INC. Denver, CO

ALION LTD. Honolulu, HI

WOLFS Des Moines, IA

HANDMOOR CO. Chicago, IL
Deerfield, IL

S. A. BARKER CO. Springfield, IL

TERRY BLOSKEY Hutchinson, KS

KAREN'S INC. Louisville, KY

M P II Baton Rouge, LA

ALEX JONES Lake Charles, LA

DESIGNERS ANONYMOUS Metairie, LA
New Orleans, LA

CYRELD Brookline, MA

JOHN SIMS, INC. Pikesville, MD

B. SEIGEL Detroit, MI

THAL'S CARRIAGE SHOPPE Grand Blanc, MI

LA BOUTIQUE Biloxi, MS

BETTYE K. Vicksburg, MS

MARTHA WALLACE LTD. Charlotte, NC

THE WONDER SHOP Wilmington, NC

THE CARRIAGE SHOP Omaha, NE

BELMAR FASHION CORNER Belmar, NJ

PLAID 'N TWEED Metuchen, NJ

THE STYLE SHOP New Brunswick, NJ

CLARA'S Rutherford, NJ

COHOES SPECIALTY STORES, LTD.
Cohoes, NY
East Windsor, CT

CLARK'S STORES, INC. Jackson Heights, NY

KASSEL BROS. Middletown, NY
Newburgh, NY

PANACHE Cincinnati, OH

ULTIMO Dayton, OH

THE STYLE CENTER Elyria, OH

ANOTHER POINT OF VIEW Rocky River, OH

POINT OF VIEW Shaker Heights, OH

YOUNG MENS SHOP Altoona, PA

FASHION GALLERIE Pittsburgh, PA

LYNN HAYES Williamsport, PA

THE CLOTHES TREE Wyomissing, PA

COLBERTS Dallas, TX

SCHEPS Houston, TX

JOE BRAND Laredo, TX
McAllen, TX

TOWN AND COUNTRY FASHIONS
San Antonio, TX

MARY V'S Tyler, TX

THE FAMOUS Portsmouth, VA
Norfolk, VA

THE REAR DOOR LTD. Beaver Dam, WI

AU COURANT Hartland, WI

"ILSE'S"—WHERE ELSE? Madison, WI

MR. ROBERTS, INC. Milwaukee, WI
Bay Shore, WI
Mayfair, WI
Northridge/Southridge, WI

Giorgio Sant'Angelo
for Marjer Parts Enterprises
550 Seventh Avenue
New York, NY 10018

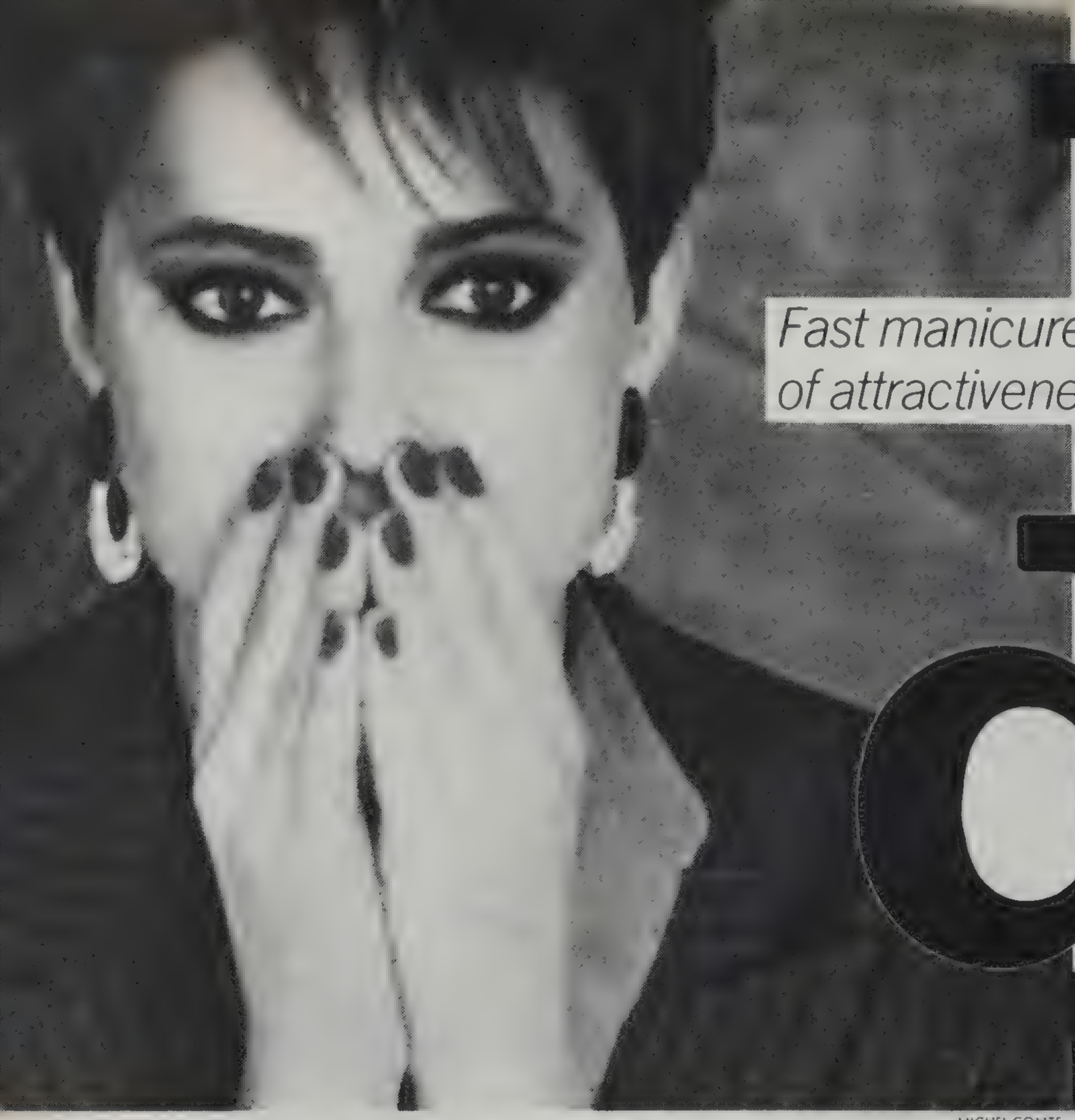
The image begins with Louis Féraud.

Photo: Herve Nabon, Jewelry: Tiffany & Co.

Louis Féraud
PARIS

nail care

Fast manicure, salon pedicure: elements of attractiveness geared for active women



MICHEL COMTE

Strong nails

dryness—the most common cause of hangnails, nail peeling and splitting—is aggravated by almost everything a woman does with her hands. To protect: Avoid using metal manicure tools. Push back cuticles with a towel, cream hands and cuticles. To try: Chanel Nail and Cuticle Treatment. Postpone chipping of polish with resilient base, color, top coats (Germaine Monteil's Lasting Nail Lacquers contain liquid silk, conditioners). Choose a moisturized polish remover, such as Sally Hansen's Kwik Off.

Ten-Minute Manicure

From an amusing, informative new book, "Fabulous Nails" by Carol Wallace (Dell):

It is an unpleasant fact that we don't always have time to do things the way they should be done. Half an hour can be an eternity when your nails need doing and you have to be across town in twenty minutes. If you don't have time for the full procedure, you can still make nails look a lot better.

Get dressed and made up first, and get your keys and change ready so that you don't have to dig in your bag for them with wet nail lacquer. Your nails ought to be in basically good shape: cuticles neat, no nicks, no hangnails. This happy state is the result of good care on a regular basis, and can't be achieved otherwise.

Now—strip off your polish with remover. Do it thoroughly, using a cotton swab to get the last bits out from under the cuticle so that the new polish goes on smoothly. File nails smooth: this isn't the time for a major reshaping, just get the edges even.

Do use a base coat. It takes very little time to dry, and your polish will go on more easily (the base coat can cover small imperfections in the surface of the nail). In this instance, it's not a good idea to use one of the nail strengtheners with nylon fibers. The little threads may show through.

Polish comes next: apply it slowly and carefully because it takes longer to fix smears than to put it on right the first time. Use a fresh bottle of enamel, if you can, for the liquid will usually be thinner and easier to handle. With just a little color on the brush, paint the tip of each fingernail first, then go back and paint each entire nail. The lacquer will cover the nail smoothly, and you shouldn't need another coat (by varnishing the tips twice, you're covering the part where light shows through and that needs a more opaque layer of enamel). You'll get better results if you use a flesh-tone nail color in case the coverage isn't complete.

Protect nails from damage: always move hands as if nail polish were wet

Let the polish dry until it isn't tacky; you can run your hands under cold water to help it set. To test the dryness of the lacquer without leaving a mark, touch your tongue lightly to the last nail you painted. Quickly brush on a topcoat (if you make a mistake with this it won't show) and, when you've let it dry for a minute, put on an oil-finish drying coat (salad oil will do). Now your nails aren't dry, and won't be for a while, so don't use your hands carelessly. But the polish won't smudge readily, it looks fresh, neat, and you're ready to go.

Copyright © 1981 by Carol Wallace. All rights reserved. Published with arrangement with Dell Publishing Co., Inc.

MIKE REINHARDT

Professional pedicure: time to relax, to start a habit of care. . .

A salon pedicure is more than beautifully—professionally—polished toenails; it's the pleasure of smoothed, massaged feet . . . the luxury of an undisturbed hour . . . the care of expert hands, tools—like a water massager, gentle callus remover. Two salon favorites: Dinmar in New York, Elizabeth Arden across the country.

Visit a salon at the start of each season, and use professional tricks at home to prolong the benefits, keep feet groomed. When you polish, thread a twisted tissue between toes to prevent smearing. (Remove any smears with a bit of cotton wool wrapped around a toothpick.) Once a week: soak feet and rub soft with a pumice stone or the Fot Fil—a file with two smoothing surfaces. Massage foot firmly with lotion—such as Payot Leg Creme.

Tomorrow you'll see the difference tonight can make.

Make this the night you discover Night Of Olay,® the remarkably different beauty cream. Night Of Olay works all through the night with your skin's own regeneration process, continually nourishing newly emerging skin.

As rich emollients penetrate deep inside, that newer, younger skin is bathed in a nurturing environment similar to the one your skin once knew.

As you sleep, Night Of Olay helps regenerate softness, hour after hour, easing dryness until even tiny wrinkle lines become less noticeable

Yet for all its richness, Night Of Olay is remarkably different because it's so sheer, so grease-less, it lets your skin breathe naturally all night long. And you awake to a fresher, softer, younger look.

See the difference tonight can make. Discover Night Of Olay. The remarkably different beauty cream that can help you look younger, too.

NIGHT of OLAY®

© 1982 Leslie Fay Inc.

With all the crazy things going on in the world today,
sometimes we lose sight of the good things, the wonderful moments, big and small.
We would like to remind you of them. And to remind you that there is
a dress company that designs wonderfully appropriate dresses for all of them.

Leslie Fay *Whenever it's time for a dress.*

Find Leslie Fay dresses (including the six shown here) at affordable prices in fine stores all across America.
For the ones nearest you, write Leslie Fay, 1400 Broadway, New York, New York 10018.

Your jewelry travels elegantly in this velvet-and-lace-trimmed roll-up from our Heirloom collection.

Carry your cosmetics gracefully in this finely detailed purse kit from our Tea Rose collection.

Being organized is an art.

Celebrity

Q My body tends to retain water and I feel "bloated"—especially before my period. Can a diet control this? Or diuretics?

A "While many women are aware that a high-salt diet can contribute to water retention, few realize that eating sugary foods can have the same result," says George L. Blackburn, M.D., Ph.D., associate professor, surgery, Harvard Medical School and director, Nutrition Support Service, New England Deaconess Hospital.

"Eliminating the salt shaker and sugar bowl from the table are not enough. Many processed or 'convenience' foods contain a great deal of sugar and salt, so it is important to read food labels. Look for the words 'corn syrup' along with sugar and 'sodium' along with salt, and avoid foods in which these are among the first few ingredients listed." (Ingredients are listed in descending order by amounts present in that product.)

Model Chris Royer, who can "gain" as much as five pounds of water weight before her period, has found that slight shifts in diet do pay off. "Instead of chocolate or potato chips, I snack on apple slices, skim milk, a few unsalted almonds. At mealtime, I choose a big salad or pasta with pesto sauce rather than a tomato or cream sauce, both of which usually contain more sugar or salt. My 'malteds': mixed vegetable juices—beet, carrot, and cucumber; or carrot, celery, and watercress, blended till frothy.

"The results of these subtle diet shifts: I've eliminated the overly bloated feeling I once got every month, and I've found it easier to keep my weight where I want it as well."

As for diuretic pills, Dr. Blackburn cautions that they can cause the loss not only of water but of vital nutrients as well (including magnesium and potassium) and should be avoided unless prescribed by your physician.

Christian Dior

MAQUILLAGE

Teint Dior is tested under medical supervision for optimum performance.

Teint Dior

Your glowing complexion

begins with a moisturizing makeup

effortlessly light and natural looking

under any light, day or night

Beautiful Dior.

Q I am in my early thirties and my skin, which has always been clear, has suddenly begun to break out. What could be causing this? Is it possible to develop acne as an adult?

A "Yes. A significant number of women do not develop acne until their twenties or thirties. This usually is a result of normal hormonal changes in the body combined with the genetic tendency to develop acne. Because of the skin's increased sensitivity, acne can also be initiated by the use of certain products," says Paul Lazar, M.D., professor, clinical dermatology, Northwestern University Medical School and president, The Dermatology Foundation, Chicago.

"While some studies have indicated that cosmetics do not have to be overly oily to contribute to acne breakouts, it is wise for a woman with oily skin to avoid the use of heavy moisturizing creams or foundations and to use 'light' or oil-free products instead. The use of 'non-comedogenic' cosmetics, in which the ingredients most likely to cause comedones, or blackheads, have been omitted, can also help some women. Overly rough cleansing of the skin, which can also cause acne-like flare-ups, should be avoided; gentle cleansing with soap and warm-water splashes is best.

"Persistent or severe breakouts require treatments by a dermatologist, who will usually prescribe oral or topical medication as necessary."

Q My glasses leave deep dents on the skin alongside my nose. Is there any way to prevent this? Will it cause permanent marks or wrinkles later in life?

A "The most common reason that glasses leave marks on the skin is that the frames are too tight and have been improperly fitted or adjusted. Heavy glass lenses can also sometimes cause frames to mark the skin. Switching to lighter-weight plastic lenses, if your prescription allows it, can eliminate the problem. Swim goggles, which must be fitted tightly to the face in order to be watertight, can also cause these marks," says Ruth Domber, president, 10/10 Optics, NYC.

Fortunately, the marks usually disappear within minutes or hours of taking off glasses or goggles. "Women who have been wearing heavy glasses for twenty or thirty years do sometimes develop calluses under the nosepiece of their glasses, but these can be smoothed away with moisturizer. In rare cases, a lifetime of wearing glasses does cause permanent indentation and sagging skin in this area, but this is usually quite late in life," says John F. Romano, M.D., clinical affiliate in medicine (dermatology), The New York Hospital-Cornell Medical Center.

Q Can eating gelatin strengthen my nails? If not, what can?

A There is no scientific evidence to support such claims, say experts at The American Council on Science and Health, who note that gelatin actually lacks the amino acid that is a major component of fingernails. One good idea: applying several coats of polish to keep breakage to a minimum. Severe nail flaking should be brought to a doctor's attention, as it can sometimes be a sign of a systemic disease. ▽

Maquillage: Tyen for Christian Dior

Christian Dior

MAQUILLAGE

Les Magiques

Dior enchants with moon white tints

that change before your eyes

into new and very different colours

of magical charm.

Three breathtaking shades for lips and nails.

Two new face and cheek tints foretell a fairy tale look

come true for you this fall.

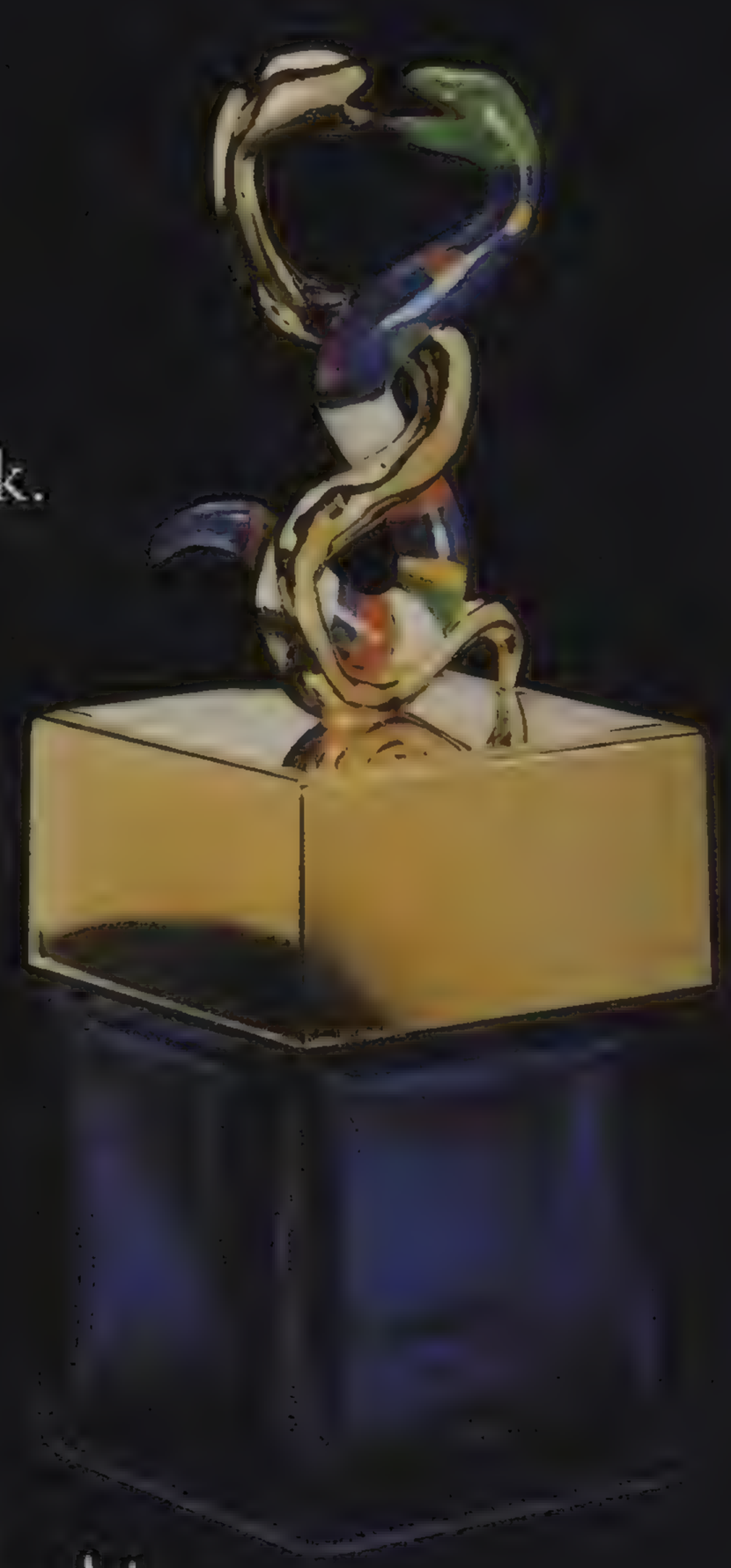
Exclusively Dior.

Castleberry
You don't have to shout to be noticed

CASTLEBERRY KNITS LTD.
London New York Quebec Tokyo
For the store nearest you please write us at
530 Seventh Avenue, New York, N.Y. 10018
A division of Leslie Fay, Inc.

Hotel Parker Meridien, New York City

Dangerous, but worth the risk.



Parfums

Niki de Saint Phalle

As controversial as the artist who created it.

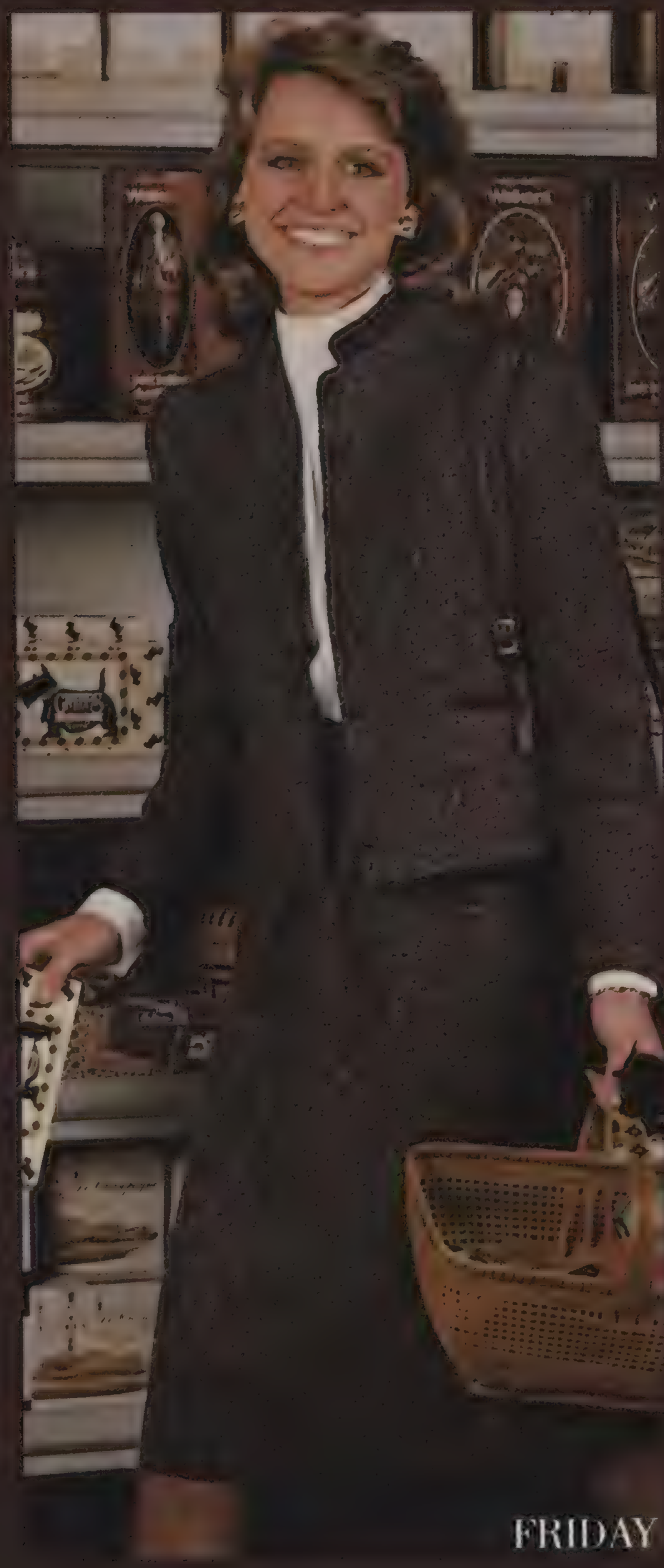
PHOTOGRAPHY DEBORAH TURBERVILLE. HATS FRANK OLIVE

KATHRYN CONOVER A DIVISION OF THE LESLIE FAY COMPANY 530 SEVENTH AVENUE, NEW YORK, N Y 10018 (212) 221-2359.

AVAILABLE AT SAKS FIFTH AVENUE, LORD & TAYLOR, BERGDORF GOODMAN, MARSHALL FIELD, JORDAN MARSH OF BOSTON, FAMOUS BARR

Express yourself softly... Kathryn Conover.

EVAN-PICONE.CLO



FRIDAY

SATURDAY

THES THAT WORK.™

SUNDAY

Vitabath can take your body and soul to
the ultimate dimension of bathing.

Discover Vitabath in
Spring Green, Tangy Lemon and Fresh Pink
at fine stores everywhere.

VOGUE REVIEW

A look at what's happening in American fashion today—not only "news," but new ways of thinking about dressing . . .

For over two weeks New York vibrates with pure fashion energy: one-hundred-plus official showings and countless unofficial fashion happenings that attract store buyers and fashion press from all over the country and, increasingly, from all over the world. And it happens all over town—not only on Seventh (or Fashion) Avenue, but in a Greenwich Village loft for croissants and Zoran . . . in a sophisticated West Side apartment to see Fernando Sanchez reveal a totally new side to his designing talent . . . it's being jammed into the red-hot Red Parrot nightclub for Geoffrey Beene . . . it's battling rain and wind to get to the Beacon Theatre where Michaele Vollbracht put on a show in every sense of the word . . . it's a trip to the New York Public Library for Mary McFadden's "witchcraft" show complete with a real-live wizard or two. There are more shows, more names to reckon with, more clothes than ever before—all of which makes the experience of the New York Collections exhilarating, exhausting, stimulating by turns.

A wonderful "melting pot" of ideas, attitudes, looks—American fashion gives the world the most attractive, modern clothes

The truth is: American fashion has never been stronger or more confident than it is today. In keeping up with the demands of American women, it gives the world a unique way of dressing—especially day dressing. Where needs exist, American fashion provides answers; and when the season is a good one—as this one is—those answers carry weight.

Beyond that, in each area of dressing—day, day-into-evening, evening, casual—there are several fashion schools of thought at work—more than one way to arrive at any given answer. There are the "establishment" designers: Geoffrey Beene, Bill Blass, Perry Ellis, Donna Karan and Louis Dell'Olio for Anne Klein, Calvin Klein, Ralph Lauren, Mary McFadden, Oscar de la Renta. There are up-and-coming designers: this season that list includes several young women designers—Nancy Heller, Catherine Hipp, Izabel Lam, Mary Jane Marcasiano, Rebecca Moses, Pinky & Dianne. There are designers who consistently go their own way—a Zoran, a Norma Kamali. There's a Fernando Sanchez who turns from at-home to ready-to-wear. There is a constant bubbling in this vast, varied melting pot.

And there is a high degree of accessibility: these are clothes designed for a very wide market—and they reach that market. Clothes that are available at many different price levels; there is style for "less" and even the most expensive of designers have broad-based licensee collections that pick up on many of their best looks. It's all there—everything you need—if you know where to look. The following is a guide to "where"—a look at the news and the way it was interpreted most successfully throughout the New York Collections for fall.

The biggest need always: day dressing and the news across the board—total look dressing. Invariably, the piece-y, sportswear approach was abandoned in favor of a more "finished" look. There has never been a greater emphasis on the way a look is put together: the total impact of hair and makeup, the right shoe or boot, and the right stocking. What's interesting: even a designer like Perry Ellis, whose models are always a little more free-spirited in the way they look and usually wearing little, if any makeup, used a very definite look of makeup in presenting his collection this time. And everywhere, the eye was drawn to legs and feet—to a sleek, high-heeled pump, or to a boot (the most talked-about, the Walter Steiger boot at Calvin Klein)—when it was right, it made everything else work.

For day, suits are strong everywhere. Jackets are longer, easier (a difference you'll feel), skirts are longer, narrower (a narrowness you feel in the hip). Skirts outnumber pants . . . and all of the funny-shape pants of last fall are completely gone. Instead, we saw perfect, classic trousers. At **Calvin Klein:** a number of long-jacket options—one very long, like a chopped-off trenchcoat, with fly-front, strapped sleeves, in gabardine. Another jacket, also longer, with an elasticized waist that gives a softer effect . . . and his best-seller: with buttoned-back lapels, shaping, in gabardine, and in tweeds. **In every category of day dressing, tweeds, plaids, covert cloth, menswear textures and menswear shapes all add to the news.** . . . At **Perry Ellis,** longer, flared-hem jackets in tweed over a contrasting tweed longer skirt or a long straight jacket—a different proportion of long over long. . . . **Bill Blass's** glen plaid suit in black and white; the jacket, half plaid, half velvet . . . **Liz Claiborne's** black-and-white Prince of Wales check suit with a double-breasted jacket, narrow skirt. The classic one-button jacket of **Ralph Lauren** in navy cashmere over grey flannel trousers . . . and his mix-of-tweed suits: a fitted smaller jacket (one of the few seen and liked) over a longer pleated skirt or a narrow button-front skirt (and under these jackets, a terrific wing-collared linen blouse) . . . In a more classic vein—at **Christian Dior Sportswear,** navy shadow-striped wool; a longer-jacket suit with a narrow wrap skirt. At **Mollie Parnis,** a pinstriped navy suit with a Spencer jacket. . . . **Halston's** key-shape jacket—longer, almost a riding jacket, and in color, real color—wine, purple (when it came out over black, it had the instant impact, the "guts" of a good accessory). . . . There are softer suit versions—at **Miss O by Oscar de la Renta,** a tweed blouson over a matching skirt and striped silk blouse . . . **Ron Leal's** more casual blouson suit—a slightly oversized suede jacket over flannel trousers. More "dressed" suede: in **John Anthony's** navy suits—his long chopped-coat jacket in wool over a suede skirt. . . . And if you're looking for a grey suit—good news—new versions, none boring. At **Christian Dior Sportswear,** the blouson jacket in dark grey over a brilliant red silk blouse, with a narrow wrap skirt . . . at **Liz Claiborne,** a striped charcoal double-breasted jacket with a narrow skirt . . . and **Catherine Hipp's** architectural cardigan—silver snaps on grey—over her "parabola" skirts.

What was striking in every collection—coats! Perhaps the biggest news, in the fact that there *are* so many coats—answering, in this case, a long-neglected need. Predominant: menswear-inspired coats—coats with that kind of scale and roominess—the scale and roominess of a steamer coat, a balmacaan, an overcoat. **Perry Ellis** did men's coat versions in a variety of tweeds and plaids and then in fur—and repeated some of the shapes in the collection he does for **Fairbrooke.** . . . at **Blassport,** a slightly oversized glen plaid balmacaan. . . . **Ralph Lauren's** single-buttoned navy cashmere overcoat—a classic over grey flannel trousers . . . and his fur-lined overcoats!. . . . At **Calvin Klein,** a roomy-but-narrow fly-front covert-cloth coat. . . . At **Gallant, Geoffrey** *(Continued on page 248)*

Gloria Sachs an eloquence of pure texture.

The Topaz Room, Summit Mall, Akron, Belden Village, Canton.

O'Neil's

Calvin Klein the sensuous luxe of suede.

The Topaz Room, Summit Mall, Akron; Belden Village, Canton.

O'Neil's

NEW YORK

COLLECTIONS/FALL '82

(Continued from page 245) **Beene's** classic melton cloth coats—3/4 and full length. . . . Dashing Inverness cape coats at **Calvin** and at **Oscar de la Renta**. . . . Another look borrowed from a man—that of an easygoing wrap-and-tie dressing gown—a theme in the **Anne Klein** collection . . . as a coat, **Donna Karan and Louis Dell'Olio** did versions in cashmere, in striped unlined wool, and in fur. . . . From **Michael Kors,** a soft black jersey robe-coat over a white blouse and leggy skirt. . . . More soft coat dressing: at **Mrs. H. Winter,** her homespun grey 3/4 coat and a big black-on-black embroidered kimono coat. . . . Or **Norma Kamali's** burnoose-y coats in a heavier, cashmere-like fleece (perfect for traveling). . . . **Zoran's** cardigan coat—clean, simple, straight, longer. The same description fits **Mary McFadden's** black-and-white coat dressing: the narrow coat over a long tunic and very narrow skirt.

Continuing the theme: good-looking raincoats. Geoffrey Beene opened his show with raincoats and they got better and better. A standout: his side-snapped long coat in khaki cotton canvas. . . . At **Blassport,** a mid-calf trench in iridescent brown . . . at **Christian Dior Sportswear,** an olive iridescent trench lined in merino wool . . . **Izabel Lam's** new slicker—brushed mohair reversing to pearlized white . . . at **Drizzle,** a "policeman's" coat—shiny black with corduroy trim . . . **Ilie Wac's** steamer raincoat—olive-green poplin reversing to corduroy . . . at **Gallant, Geoffrey Beene's** now-classic 3/4 poplin raincoat lined in mohair plaid.

A "plus" in a year of coats—a coat that has a more glamorous edge—i.e., a coat to wear at night. A coat like . . . **Ralph Lauren's** romantic black velvet stormcoat . . . **Calvin Klein's** fuchsia zip-front capelet coat or his black Inverness cape worn over black . . . from **Bill Blass,** the luxurious black overcoat with beaver collar and cuffs. For sheer exuberance: **Perry Ellis'** bright-red steamer coat with its hugely cuffed sleeves and **Michaele Vollbracht's** amazing multicolor "Joseph" coats. A different kind of edge—to a white coat—and white turns up in collection after collection as a very appealing "color" alternative. At **Friedricks Sport, John Anthony's** white mohair coat . . . **Gloria Sachs's** white alpaca coat . . . at **Kasper for Joan Leslie,** white over white—his big mohair 7/8 coat over a two-piece dress . . . and **Geoffrey Beene for Gallant's** classic in white. All of them, very movable, almost seasonless.

There aren't as many dress options for day as there are suit/coat options, but the dresses you do find are very appealing. The reason: they are narrow and very soft. Even in a year of tailoring, there is a strong undercurrent of soft dressing—for day and for easy evening. Dressing based on jerseys, on cashmere, on challis. And the most popular dresses are in this category: **Oscar de la Renta's** two-piece green cashmere with its white schoolgirl collar and a black cashmere version with a white piqué collar, black bow . . . there are the narrow-falling spare-neck jersey dresses of **Geoffrey Beene** . . . **John Anthony's** beige jersey dress with a high collar, full sleeves, and suede trapunto yoke . . . at **Adrienne Vittadini,** a black lamb's wool/angora scarf dress and her dolman-sleeve turtleneck dress . . . black jersey at **Mrs. H. Winter** with a big cowl neck . . . at **Blassport,** an easy wool plaid to below mid-calf and from **Rebecca Moses,** a big plaid dress in lightweight wool with black knit cowl and cuffs . . . **Lisandro Sarasola's** soft jersey dresses—best-sellers . . . at **Norma Kamali,** dresses not only in fleece, but in a new ribbed knit and in corduroy cut against the grain (the effect is that of suede) and in lots of colors besides sweatshirt grey. And in all her fabrics, long, lean side-snapped dresses or easier shapes with flippy, hip-yoked skirts. . . . At **Albert Nipon,** always a great variety of dresses. The best this fall: easy, chemise-like shapes, some with little yokes, and an astonishing variety of prints: big, small, subtle.

Several fashion schools of thought at work—different approaches to any given answer

Just as white moves in and out of collections—and makes a strong impression—black becomes a key link—for day as well as for evening. And—where it looks very good—**in day-to-night dressing. Halston's** signature nailhead studs on a suede jacket over a black skirt . . . **Liz Claiborne's** black double-breasted wool jersey cardigan with matching pull-on pants . . . **Arthur Chapnick's** black wool gabardine suit with an easy, longer jacket, double-breasted, and classic trousers . . . **Ronaldus Shamask's** spare black wool and leather pieces.

Nowhere are the options more varied than in easy-evening dressing. At **Fernando Sanchez,** a whole collection geared to that way of dressing—simple, movable pieces—a beautiful charmeuse blouse, a new shoulder slit blouse, narrow velvet skirts, perfect little jackets. And all in black, white, with red, cobalt blue. . . . Blouses play a key role: **Calvin Klein's** ruffle-front "cascade" blouses . . . **Oscar de la Renta's** georgette and lace blouse with a black bow . . . **Zoran's** new long, lean linen tunics over narrow pull-on pants. . . . Equally important: soft tops—sweaters, suedes. At **Perry Ellis,** a wonderful big blue turtleneck over velvet pants . . . at **Gloria Sachs,** small-fitting sweaters over ankle-long skirts . . . **Bill Blass** "repeats" the gently bloused tops of his big-evening dresses in beige cashmere, with a long matching skirt . . . at **Ralph Lauren,** lilac suede-and-lace wrap blouse over grey flannels . . . white suede tops at **Andre Van Pier** to go over pants . . . **Halston's** black suede top, held at the hip over velvet trousers . . . **Joan Vass's** black angora sweaters with subtle Lurex designs.

One of the season's *(Continued on page 256)*

Helen Fabrikant

Available at these fine specialty stores, members of

ROBERT J. LEVINE ASSOCIATES, INC.

Resident Buying Office—570 Seventh Avenue, New York, NY 10018:

GUS MAYER	Birmingham, AL
RICCHA	Bakersville, CA
NORMART FURS	Fresno, CA
SARA INTERNATIONAL	San Diego, CA
ACCESSORY FACTORY	San Francisco, CA
HARRIET KASSMAN	Washington, DC
S. H. MULDOON	Lake Worth, FL
VALRI SANDEAU	Naples, FL
J. R.'S, THE VILLAGE CENTER	Tampa, FL
NORMAN'S	Atlanta, GA
SAUL'S	Gainseville, GA
SEDER'S	Flossmoor, IL
POTPOURRI	Zionsville, IN
TRILLIUM LTD	Lutherville, MD
RED GARTER	Pikesville, MD
DICKENS BOUTIQUE	Franklin, MI
MADIERA SHOP	Clarksdale, MS
ELLIOTS OF EDENTON	Edenton, NC
FASHION HIGHLIGHTS	Clifton, NJ
RONETTE'S	Ventnor, NJ
BON PRIX	West End, NJ
SIGNATURE J	Albuquerque, NM
JEAN STOFF	Merrick, NY
SNOW COUNTRY	Rochester, NY
B. G. FASHIONS	Columbus, OH
JULIE'S BOTTEGA	Bala Cynwyd, PA
EVELYN'S ORIGINALS	Jenkintown, PA
NAME DROPPER	Pittsburgh, PA
LA BOTTEGA LTD.	Johnston, RI
JACK KRAWCHECK	Charleston, SC
KLINE'S	Amarillo, TX
DIMENSIONS IN FASHION	Houston, TX
SHOP FOR PAPPAGALLO	Charlottesville, VA
HARLEY'S CASUALS	Shorewood, WI

Helen Fabrikant for H. Fabrikant, Inc., 1410 Broadway, New York, NY 10018 (212) 354-1620

"That's Fabulous."

"That's Fabrikant."

"I design for the woman who is warmly content with herself. A woman who looks for designer separates to embellish her personality. Not to establish it. Sure, she wants to look lovely. But mostly, she wants to look like herself. An original."

Helen Fabrikant

Helen Fabrikant for H. Fabrikant, Inc., 1410 Broadway, New York, NY 10018 (212) 354-1620

Carina Nucci *- New York - Tel. 212/7512208*
Chez Catherine *- Ontario*
Chez Catherine *- Palm Beach - Tel. 305/8331600*
Divino *- Boston - Tel. 617/5368830*
Plaza Suite *- Millburn, New York - Tel. 201/3762202*
Sharon Bovaird *- New York - Tel. 212/2884749*
Regine *- Los Angeles*

Always the rave. The Woodward Shops at Hudson's. Michigan, Indiana and Ohio.

hudson's

Style. Some have it. Others embellish it. And here, Calvin Klein epitomizes it. Forever the innovator.

Lou Taylor
the American designer
introduces the
Great American Clutch.
Three cheers for the
red, white and Lou. And you.
At fine stores everywhere.
Lou Taylor, Inc.®
330 Fifth Avenue, New York, NY 10001

Lou Taylor handbags

YOU & LOU

When you want sophisticated, lady, you've got it! Anne Klein, the ultimate in elegance.

Now in The Woodward Shops at Hudson's, Michigan, Indiana and Ohio.

hudson's

BASILE

foto Bob Krieger

HATTIE

Birmingham, Michigan • Palm Beach, Florida

PURE WOOL

BASILE

foto Bob Krieger

GAMBREL

Great Neck, New York • Southampton, New York

N·Peal
Cashmere

AUTUMN 1982 – our own pure Cashmere Wrap made for us in Scotland. Available in Black, Red, Natural, Moss Green, Cyclamen.
Export Price $340 (Plus $10 Air Mail)

Credit cards acceptable. Dollar prices may fluctuate depending on current rates of exchange. All orders subject to U.S. customs duty.

To order N. PEAL
Burlington Arcade
London W1 England
Telephone 493 9220

NEW YORK

COLLECTIONS/FALL '82

(Continued from page 248) **earliest trends: the "smoking," and it went the distance in the fall collections. Ralph Lauren's** white tuxedo jacket over a white blouse, black pants or his long black jacket over a mid-calf skirt—slit, very narrow. . . . At **Christian Dior Separates,** the short black tuxedo jacket over black trousers, a white wing-collared shirt. . . . **Oscar de la Renta** did several versions. One of the best: his tuxedo jacket with trapunto stitching over a beautiful white blouse, black pants . . . **Perry Ellis** did it his way: an elongated red Shetland pullover, white ratcatcher blouse, narrow black cashmere skirt. . . . A slinkier approach: **Ron Leal's** black crêpe "smokings" . . . More offbeat: **Basco's** tuxedo undershirts or the tuxedo sweaters of **Izabel Lam** . . . Most casual: **Ralph Lauren's** tuxedo-striped jogging pants! . . . Equally strong: separate "smoking" pieces. **At Pierre Cardin Sportif,** tuxedo trousers in black—and in white, in red. . . . **Jack Mulqueen's** white silk tuxedo blouses—shirred or with a tucked bib front . . . **Blassport's** tuxedo shirt in white cotton. And at **North Beach Leather:** the smallest white suede Spencer jacket and the narrowest, short black leather skirt.

Life after the "smoking"—other versions of dinner suits that appeared in a number of collections. At **Adolfo**—not unexpectedly—many choices. Lamé dinner suits in green, blue, pink, burnished gold. And his black sequin shell over pants or a skirt with a hand-knit cardigan . . . **Calvin Klein's** black wool crêpe dinner suit with a wrap skirt . . . **Geoffrey Beene's** "one-of-a-kind" dinner suits—small collarless jackets, contrasting tweed skirts—soft, ankle-length—rewoven with silk taffeta, appliquéd with lace . . . and "one-of-a-kind" blouses underneath—challis prints with insets of lace . . . at **Pinky & Dianne,** a black velvet jacket over a lace T-shirt and pants; the same jacket and T-shirt over a yoked skirt.

An unqualified success: the short black dress at night—narrow, small, rampant! At **Fernando Sanchez,** it's sweater easy—his embossed black velvet with a white satin-edged cowl neck, white satin-edged cuffs . . . at **Albert Nipon,** it wraps on—in embroidered silk damask . . . at **Oscar de la Renta,** black velvet with a black satin ruffle at the hem . . . **Calvin Klein's** black satin crêpe wrap-dress . . . at **Bill Blass,** black satin and black velvet . . . and his black-and-gold print short dress, narrow, held at the hip . . . and a black-and-white print with pink cabbage roses and lace.

For big evening, certain things hold from collection to collection: the narrowness, for one; for another, the lack of excessive ornamentation. That doesn't mean evening dressing is dull—it's anything but, and—again—the options are almost endless. There's the sophisticated dazzle of **Bill Blass's** shimmered, anthracite-grey dresses—bare or covered, narrow . . . the all-out dazzle at **Fabrice** of beaded separate pieces—a bare harlequin-pattern black-and-silver tank top over a black chiffon skirt or a dress in two pieces—a long silver bare-back top over a white skirt . . . there's the body-dressing of a **Mary McFadden** and her signature pleating in white and black and in strong colors with lace edges . . . the opulent lace coupe de velours dresses of an **Oscar de la Renta** that slide over charmeuse pants . . . the brilliant sequin stripes of **Bieff-Herrera**—a simple T-shirt top and skirt . . . and the deceptively simple evening dressing of a **Geoffrey Beene**—his narrow-falling kimono-inspired dresses in a medley of textures . . . his pullover and skirt in molten silver-and-black chiffon.

In the New York Collections, the total variety, the total strength of American fashion. Not only are all the bases covered—day, evening, relaxed dressing—the clothes are thoroughly modern, wearable, attractive. And throughout this issue, you'll be seeing the best examples of the best of New York . . . ▽

A strong season . . . total looks . . . with more options from casual day to big evening

ADELE SIMPSON

Chloé

PARIS

BARTON SLIGH'S Jacksonville — **BULLOCKS WILSHIRE** Wilshire Blvd., Los Angeles — **ELIZABETH ARDEN/THE SALON** All Locations — **GIORGIO** Beverly Hills — **HIRSHLEIFER'S MARTHA** Bal Harbour, Palm Beach — **MARSHALL FIELD'S** Chicago — **NAN DUSKIN SAKS FIFTH AVENUE** New York, Beverly Hills, Chevy Chase, Chicago, Cleveland, Houston.

Chloé

PARIS

Marc Hispard

CHEZ CATHERINE Ontario, Palm Beach — **ELEGANZA** Millburn Twp. & Basking Ridge, NJ — Forest Hills — **HOLT, RENFREW & CO., LIMITED** Canada — **I. MAGNIN** San Francisco — Philadelphia — **NEIMAN-MARCUS** Dallas, Houston, Los Angeles — **RICH'S** Atlanta — San Francisco, Troy

Scavullo

PURE WOOL

Rita Jamie

150 East 72nd Street New York, New York

LUCIANO SOPRANI

© 1981 Leslie Fay

Leslie Fay Petite *Beautiful dresses for beautiful women 5'4" and under.*

Windowpane check, polyester and wool princess dress. 4 to 14, about $78. Also available in pink.
For stores nearest you, please write: Leslie Fay Petite, 1400 Broadway, New York, New York 10018.

WORKING

In praise of chaos

BY PATRICIA O'TOOLE

When the books on time management and getting organized started rolling off the presses, I bought them all. Not that I needed them. In my files, there was a place for everything and everything in its place, and my average day ran more smoothly than a Mercedes. I read the books because I wanted to see if the experts were as shipshape as I was.

As I suspected, I was already doing everything they recommended—and then some. I reserved big challenges for the mornings, which are my peak hours. At noon, over soup and fish, I would see clients, and at one I would cross the street for salad and shoptalk with colleagues. Afternoons were for routine chores. At 4:45, I began returning phone calls, knowing that the universal desire to go home would insure the swift transaction of business.

I rose in the world—right on schedule—but

Surprise—for people at the top, inconsistency is a virtue

there was just one snag. A rung or two up the ladder, the time-management techniques and tidy systems so dear to the experts and me suddenly ceased to obtain. The more I saw of people at the top, the more I realized that they play by a whole other set of rules. Order takes a back seat to chaos. Inconsistency is a cardinal virtue. And interruptions are the standard M.O., not the "intractable" problem that one well-known organizer claims.

Writing in the *Harvard Business Review* (November-December 1979), management consultant Thomas J. Peters asks readers to put themselves in the shoes of an executive who has set aside six hours for a crucial conference on overhauling the company's products. During the day, he is pulled out of the meeting three times to deal with other matters. By five o'clock, the executive has spent only three hours at this all-important gathering.

"Time-effectiveness experts would criticize you for not going off-campus and devoting the full six-hour block to such a major issue," Peters says. Yet he and other management authorities believe that interruptions are often "both appropriate and efficient" since the more contacts leaders have, the more activities they can influence.

"Moreover," Peters says, "fragmentation of time, properly exploited, can yield a rich variety of information. Within reason, the more views and visits in the top executive's schedule and the more numerous the interruptions and unscheduled encounters, the better informed

he is likely to be."

Drawing on studies by Henry Mintzberg, a Canadian researcher, Peters notes that top executives don't spend their time in well-defined blocks but in odd bits and pieces, dealing with a huge array of issues on any given day. Astonishing as it seems, Mintzberg found that half of the matters that come to a chief executive's attention are dispensed with in fewer than nine minutes each. Moving from one concern to another, then another, people on top leave a trail of unfinished business that stymies subordinates hell-bent on structuring their calendars with the Tinker-toy precision urged upon them by the time experts.

Even more confounding to the rank and file, the same leader can turn around and devote endless time to what seem like trifles. David Finn, a leading public-relations counselor, tells of the hours spent by the head of a multi-billion-dollar business who wanted to make sure his company's new Henry Moore sculpture was displayed to best advantage. He had the landscaping of headquarters entirely redesigned and held off installing the piece until Moore himself approved the setting.

This inconsistency at the top—minutes spent on a major policy question, hours on a sculpture—is anathema to admirers of the tight ship. "Thorough planning according to priorities" is what they call for. "Wasted time is like water dripping from a leaky faucet," says Frieda Porat, Ph.D., in *Creative Procrastination: Organizing Your Own Life* (Harper & Row). "A few lost drops don't seem serious, but when measured over a period of time the loss can be considerable. . . . It is time you failed to use because you did not establish or follow a clear schedule of priorities." (What always puzzled me about time management books, even as I was organizing my life to the hilt, was how one could know in advance whether or not certain uses of time would be wasted. A conversation at the water cooler might be ten minutes down the drain one day, but on another occasion it might yield a crucial piece of information or a new ally.)

Peters argues that the real world is simply too messy for the kind of clockwork that time management experts insist is both possible and desirable. Circumstances change, priorities change, and anyone who prizes order more than adaptability will soon be left behind.

What's an organized person to do in this disorganized world? Toss time management out the window? Peters wouldn't. Summing up recent studies of the way people at the top do their work, he says, "The researchers do not deny the *rationality* of accepted notions about how a top executive ought to spend his time, nor do they dismiss out of hand the values of orderly management."

But, he adds, there is plenty of room to challenge the usefulness of "advice based on a model so much less messy than the real world," and the new research suggests that executive behavior resulting from "an ad hoc adaptation to shifting circumstances is not in itself irrational. Such behavior might, after all, prove to be the expression of a very different organizing principle."

Accepting the inevitability of flux can be terrifically liberating. No more kicking yourself for failing to do exactly what your calendar said you would. No more consternation over projects left hanging when you have to turn your attention elsewhere. And, best of all, no more anxiety over trying to account for every grain of sand in the hourglass. The point is not to haul down the flag of order but to recognize that disorder flies right up there with it.▽

Hers: Lambswool, Merino Extrafine cable front sweater with three button placket. MADE IN USA
His: Lambswool, Merino Extrafine cardigan.

At last! You Too Can Discover This Proven European Age-Controlling Formula.

You, the American Woman are unequalled in your sense of fashion, make-up...total chic! But European women have always paid more attention to skin revitalization than American women.

In fact, the basis for this new-to-America Age-Controlling Formula was developed decades ago by a renowned, 120-year-old Austrian cosmetic house. In recent years it has been further enhanced and refined by the most advanced American cosmetology.

Guaranteed to Revitalize Your Skin These Five Ways:

1. **Nourishes With Elastin, Collagen, Sodium RNA, Vitamins A, D and Placenta.** Helps give your skin a firmer, more youthful look.
2. **Moisturizes.** Gently glides on, sinks right in without a trace. Fine lines, wrinkles, rough or flaking spots disappear. Your skin feels silky, soft, smooth...immediately! Never greasy! Amazing!
3. **Forms a 24-hour Protective Barrier Against Loss of Precious Moisture.** Invisibly shields your skin from the drying effects of heat, air conditioning, wind and sun.
4. **Screens Out Harmful, Aging Ultraviolet Rays, Chemicals, and Pollutants.**
5. **Helps Prevent Chafing.** This moisture-rich shield reduces friction and its corresponding irritation.

Wear this water-soluble formula with or without make-up. Either way, you'll glow in a new, young way!...**Guaranteed,** or your money refunded. We're that sure you're going to love it.

For Credit Card Orders, Call Toll-Free: 1-800-528-6050, Ext. 1065.

Julio Davi, 521 Fifth Ave., New York, N.Y. 10017
YES! I would like to discover this proven **European Age-Controlling Formula.** Please send the following:
☐ Two ounces for only $34.95 plus $1.50 postage and handling. **Order a larger quantity now, and save!** ☐ Four ounces for only $59.95 plus $1.75 postage and handling. ☐ Six ounces for only $74.95 plus $2.00 postage and handling.
Enclosed is $ _____. **Charge It:** ☐ VISA ☐ MasterCard
Card # _____ Expires _____
Name _____
Address _____
City _____ State _____ Zip _____

MICHAEL
VOLBRACH

Alabama
Birmingham: Canterbury Clothier's
Mobile: Little Cottage, Jem Shop
Montgomery: Shop For Pappagallo
Tuscaloosa: Shop For Pappagallo
Alaska
Anchorage: Mercantile, Ltd., Nordstroms
Juneau: Anns Shop
Sitka: Mac Donalds
Arkansas
Helena: S. Elardo
Little Rock: b.p.'s Place, Clothers Horse
Paragould: Hancock Fabrics
Arizona
Phoenix: Miriams, Lilly Pulitzer, Proudfoot's Pappagallo
California
Alpine Meadows: Casa Andina
Carmel: The Glass Butterfly
Fresno: Walter Smith
La Jolla: Lilli Pulitzer, Nutmeg Tree
Mammouth Lakes: The Outfitter, E.G. Rummel
Palo Alto: Dorchester
Ross: One Ross Common
San Francisco: Nuance
Stockton: Zu Zu's Ski Shop
Colorado
Aspen: Sabbitini's, Elli of Aspen,
Boulder: The Buccaneer Ltd., The Regiment
Colorado Springs: The Buccaneer, A Short Story
Denver: The Buccaneer Ltd., Clint Faubion, Hagan Sports, The Lilly Pad, Montaldo's, The Regiment
Durango: Colorado Alpine Sports
Englewood: The Regiment
Greely: The Jones Co., The Jones Girl
Snowmass Village: Stein's Little Shop
Steamboat Village: Werners Storm Hut
Vail: Gorsuch Ltd.
Connecticut
Danbury: Sylvia Barry
Farmington: Little Red Clock Shop, Tweeds & Tees
Glastonbury: Four Seasons, DeGemmis
Guilford: The Country Store of Concord
Hartford: Celtic Weavers
Lakeville: Jane Belinda
New Caanan: Bob's Sports
Simsbury: Salt Box
Stamford: J. Putnam
West Hartford: Allen Collins
Westport: Ed Mitchell
Wilton: Suburbanite of New England
District of Columbia
Carroll Reed of New England, Georgetown University Shop, Pamela Barkley
Delaware
Hockessin: Cross Country Shop
Florida
Jacksonville: Mikey, Inc.
Naples: Christen b, Shop For Pappagallo
Palm Beach: Frances Brewster, Lilly Pulitzer
Pensacola: Pappagallo
Sarasota: Edlyn, Village Store
Georgia
Athens: Heery's Clothes Closet
Atlanta: H. Stockton-Park Place/Lenox, Snappy Turtle
Gainsville: Pappagallo Shop
St. Simons Island: Evelyn Talmans
Thomasville: Snapdragon Ltd.
Idaho
Ketchum: Sturtevant
Illinois
Barrington: Ice House, Satin Filly, Inc.
Chicago: Jackie Renwick, Robert Vance, Ltd.
Clarendon Hills: Ruth's on Park Ave., Inc.
Glenview: Shop For Pappagallo
Joliet: Aversa
Lake Bluff: Osterlein's
Lake Forest: Lake Forest Sports, Robertson's
Palatine: Marie's of Palatine
Park Ridge: Parsons
Peoria: The Whale
Quincy: Beth's, Rhoderick P. Miller
Rockford: Fred Frank Ltd.
Wilmette: London Corner
Winnetka: The New England Trader
Indiana
Evansville: Hancock Fabric
Hammond: Joe Hirsch
Indianapolis: The Acorn, Depot For Ladies
Lafayette: Oxford Shop
Iowa
Clear Lake: Grethen House
Davenport: Petersons's
Des Moines: Dickinson's, Shop For Pappagallo
Mason City: Bergo's Lundbergs
Newton: Hesse Mens Wear
Urbandale: Geysa's Tailors
Kansas
Prairie Village: Goforth Shop
Topeka: Clara's, Morris Simmons
Wichita: Brick's
Kentucky
Lexington: Leonard Cox & Co., The Main Affair
Louisville: Carroll Reed of New England, Especially For You, M.C.'S, Rodes, Tweed and Tartan
Peducah: Lane & Co.
Shelbyville: The Country Lady
Louisiana
Lafayette: Sandy Austin
New Orleans: Lilly Pulitzer, Town & Country, Uptown Staircase, Roger Johns Ltd.
Maine
Bar Harbor: The Holmes Store
Biddeford: Children's Shop
Boothbay Harbor: House of Logan
Ellsworth: Beals
Falmouth: The Country Store of Concord
Portland: Captain's Collection
Waterville: Dunham's of Maine
Maryland
Annapolis: Sign-O-The Whale
Baltimore: Elizabeth Christmas, Octavia, Wilmington Country Stores
Bel Air: The Whip Stitch
Easton: Sports & Specialties
Harwood: Chifferobe
Lutherville: Nancy Bond
Timonium: O'Neys
Massachusetts
Andover: The Yankee Lady
Belmont: The Country Set
Beverly: Johnny Appleseed
Boston: Foreign Intrigue Hog Wild!
Burlington: Kap's
Cambridge: Golden Temple Emporium
Chatam: The Sail Loft
Concord: The Wool Shop
East Longmeadow: Crocketts
Edgartown: The Fligor s'
Hanover: Assinippi Trading Co.
Leominster: Ruth Lee
Nantucket: The Country Store
Osterville: The Wool Shop
Salem: Pattee-Anne Shop
Wellesley: The Wool Shop
Westwood: The Country Store of Concord
Wenham: Wenham Exchange
Weymouth: Gatepost
Michigan
Ada: The Tattersall
Ann Arbor: Hutzel's, Marty's
Beula: Depot of Harbor Springs
Birmingham: Shop For Pappagallo, The Sportsman, Marion Fashions
Bloomfield Hills: Lilly Pulitzer, Miner's, Bagley Inn
Boyne Falls: T.W. Ellis of Boyne
Charlevoix: Mettlers By The Bay
E. Lansing: Pappagallo
Fenton: Tartan and Twill
Eaton Rapids: Horner Woolens
Grand Blanc: Shop For Pappagallo
Grand Rapids: Shop For Pappagallo, Mays of Michigan Horner Woolens
Grosse Pointe: Lilly Pulitzer, Miner's of Grosse Pointe, Shop For Pappagallo
Harbor Springs: The Depot of Harbor Springs
Holland: Danbury Square
Jackson: Fields West
Kalamazoo: Redwood & Ross
Mackinac Island: Grand Motel Shops
Midland: Main Street Limited
Mt. Pleasant: Shop For Pappagallo
N. Muskegon: The Yankee Peddler
Okemos: Horner Woolens
Petoskey: Mettlers By The Bay
Plymouth: Sandy's Fashion
Richmond: Carriage Trade
Saugatuck: Surry of Saugatuck
Traverse City: Country Casual
Minnesota
Duluth: J. S. Meier, J. Cardin
Edina: Christen b, Epitome Galleria, Grethen House, John W. Heller
Hopkins: Carl Nygren
Little Falls: Loretta's
Marshall: East Street
Minneapolis: Maggie's Harold's, Hoigaard's, Inc.
Minnetonka: Firefly, Ki Clayton
St. Paul: Theodore's
Stillwater: The Victorian
Wayzata: Maggie's
White Bear Lake: Timberdoodle
Mississippi
Columbus: Collections
Oxford: Duvall's
Greensville: Bayou Belle
Missouri
Clayton: Wolffs Apparel
Kansas City: Jack Henry Halls
St. Louis: Tartan Corner, The Acorn, Lepport-Roos, Post Horn
Montana
Bozeman: Angionettes, Jones & Co.
Missoula: Kays
Nebraska
Lincoln: Nancy „Just For You"
Omaha: Poppy Shop, Topp's
New Hampshire
Concord: Solomon's
Hanover: James Campion, Inc.
Jackson: Jack Frost Shops
North Conway: Scottish Lion
Portsmouth: Country Tweed
Wolfeboro: The Elks Shops
New Jersey
Belle Mead: Longships
Cherry Hill: J. Putnam
Far Hills: The Country Store of Concord
Linwood: Cross Country Shop
Princeton: H.P. Clayton
Ridgewood: Mac Hugh
Rumson: Rumson Roulette
Short Hills: J. Putnam
Sparta: Patricia Lambert
Stone Harbor: Cross Country Shop
Upper Montclair: Patricia Parillo, Inc.
Westfield: Lady Leslie at John Frank
Westwood: Mac Hugh
Woodstown: Spinosi
New Mexico
Santa Fe: Alpine Sports, Sunflower Fashions
Taos: Taos Ski Valley
New York
Albany: Casual Set
Amsterdam: The Craft Studio
Bronxville: Carrig Isle
Buffalo: O'Connell Lucas Chelf, Par Avion
Cold Springs Harbour: The Hitching Post
Ithaca: Peggy Cornwall
Lake Placid: Ruthie's Run
New Hartford: Patty Micheals
New York: Bergdorf Goodman, Scandinavian Ski Shop
Orchard Park: Stuart Gleed
Painted Post: Willow Shop
North Carolina
Ashville: Bell's Traditionals
Burlington: Blanchard's, Margaret's
Canton: Dick Schulman
Chapel Hill: Fine Feathers, Tyler House
Charlotte: Betty Sturgis, Foxcroft, L. Reid, Marion Davis Co., Montaldo's
Durham: Coryells, Tyler House, Margaret's
Eden: Mabe's
Greensboro: Montaldo's, Tyler House, The Ladies Room, Brownhills
Greenville: College Shop, Certain Things
Henderson: The foxfield, Folderol
High Point: Reid O'Neil, Selections, Margaret's
Highlands: Nicole
Kinston: The Brittany House
Lincolntown: Alda Crowe's
Moorehead: Golden Gull
Morganton: Lazarus
Oxford: Touch of Class
Pinehurst: Razook's
Raleigh: Nowells Village Squire, Nowells North Hills, Tyler House
Rocky Mount: Campus Room
Wilmington: Gingham Peddler
Winston-Salem: Leigh Mills, Buena Vista, Gazebo
North Dakota
Bismarck: Touch of Class
Ohio
The Acorn Shops of Ohio
Chagrin Falls: Shop For Pappagallo
Cincinnati: The Butterfly, The Clothes Line, Lilly Pulitzer, Shop For Pappagallo
Cleveland: Carol Lindemuth at Shaker Square
Columbus: Town & Country Speciality, The Village Store
Hyde Park: Carroll Reed of New England
Lancaster: Highland House
Salem: Shop For Pappagallo
Waterville: Barbara Brown's
Zanesville: Katy Did
Oklahoma
Sayer: Unique Boutique
Tulsa: Marge McNearney
Oregon
Corvallis: The Attitude
Gleneden Beach: Salishan Lodge
Lake Oswego: Travelers Choice
Medford: Classic Clothing Co.
Portland: Nordstroms, Norm Thompson, Oregon Mountain Community, West End Ltd.
Pennsylvania
Ardmor: Dorothy R. Bullitt, Inc.
Brickerville: Brickerville House
Bryn Mawr: La Bouttica, Lilli Pulitzer, Wick's Ski Shop
Elverson: French Creek Sheep & Wool
Erie: My Friend's Place
Indiana: Tartans and Tweeds
King of Prussia: J. Putnam
Lahaska: Cross Country Shop
Lancaster: Showcase of Fashion
Langhorne: Langhorne's
New Castle: Putzi's Ski Chalet
Philadelphia: Celtic Weavers, Dorothy R. Bullitt, Inc.
Pittsburgh: Carroll Reed of New England, J.B. Bailey's, Tots and Tweeds
Sewickley: The Portico
Spring House: Cross Country Shop
Strafford-Wayne: Carriage Trade
West Chester: Cross Country Shop
Willow Grove: J. Putnam
York: Fabric Shop
Rhode Island
Barrington: Crossed Sabers
Newport: Sail Loft
Wickford: Wilson's, Inc.
South Carolina
Charleston: Elza's, RTW
Columbia: The Lily Gilder
Florence: Adville's
Myrtle Beach: Country Vogue Gingham Peddler
Pawley's Island: Lilly Pulitzer
Spartanburg: Cambridge House Ltd.
South Dakota
Sioux Falls: J'Antzes
Yankton: Castle Commbe
Tennessee
Bristol: The Fashion Shop
Cookville: Hancock Fabrics
Gatlinburg: Whiff-N-Pouff
Memphis: Minor Frances
Nashville: C. Christies
Texas
Amarillo: Susanne's
Arlington: Howell Marsh
Brownfield: Phil's
Corpus Christi: Julian Gold
Dallas: The Carriage Shop, Inc., Jack Brennon's Pappagallo, Handel's, Mr. Umphrey's
El Paso: Shop For Pappagallo
Houston: Wolfmans
Lubbock: Malouf's
Midland: Christy's, Julian Gold
Richardson: Lily Dodson
San Angelo: Gilded Cage
San Antonio: Julian Gold, Wolfmans
Temple: The Rose Bud
Utah
Park City: Stein Erikson Sports, Jan's Mountain Outfitters
Salt Lake City: Nordstroms, Stevens-Brown Sports, William B. Woods
Vermont
Manchester: Orvis
Middlebury: Skihaus of Vermont
West Dover: The Cupola
Virginia
Alexandria: Britches of Georgetown
Blacksburg: Bonomo's
Charlottesville: Williams Colonnade
Chester: Suzzie Q's
Culpepper: Jayne's
Fairfax: J. Putnam
Fredericksburg: Ann Vaughn
Irvington: The Dandelion
Lexington: Shop For Pappagallo
Lynchburg: As You Like It
McLean: Orchard Dress Shop
Middleburg: Scotland House
Newport News: Betti Paige Shoppe
Petersburg: Wices
Richmond: Boutique, Inc., Carroll Reed of New England
Virginia Beach: Morgan Taylor
Warrenton: Charlotte
Williamsburg: Binn's, Unicorn
Winchester: Oxford Shop
Washington
Bellevue: Casual Aire, Sarah Chapman, Travelers Choice, The Village Trader
Bremerton: Carla's
Friday Harbor: Casa San Juan
Issaquah: Calico Cat Ltd.
Seattle: Littlers, Nordstroms, Puella
Wenatchee: Clara Shrader's Fashions
West Virginia
Bluefield: Carter-Nelson
Clarksburg: Norman's Cricket Shop
Parkersburg: Panelli
Wisconsin
Brookfield: Sign of The Whale, Happy Corner
Elm Grove: Ann Irwin
Janesville: Anderson's Ladies
La Crosse: Mt. La Crosse
Madison: W.J. Rendall's, Yost's, Jan's Haberdashery
Manitowoc: Elle A Jantz
Mequon: Angionettes
Milwaukee: Angionettes, Les Moise
Minoqua: Traer & Comp. Ltd.
Mirrimack: Devil's Head
Neenah: Sign Of The Fox
Oconomowoc: Happy Corner
Whitefish Bay: Changing Scene
Wyoming
Casper: The Buccaneer Ltd.
Laramie: Rocky Mountaineering
Sheridan: The Cottage
Teton Village: Wildernest Sports

GEIGER®

the original

GEIGER OF AUSTRIA INC.
Pond Lane
Middlebury, Vermont 05753
Mailing Address: P.O. Box 728
Telephone: 802-388-3156
Telex: 957021

PURE WOOL

"75 YEARS OF FINE AUSTRIAN CRAFTSMANSHIP"

Some call it classic . . .
and others romantic.
As you view this fashion
you fall in love with it –
obviously Geiger –
the true original.

GEIGER®
the original

for
Skihaus of Vermont
in the ♥ of Middlebury, Vt. 05753

BIG TIME

A NORTON SIMON INC COMPANY

© 1982 Max Factor & Co., A Norton Simon Inc. Company. Available in Canada.

SPLENDORS

For fashions that borrow his jacket and tie, long-lasting colors that steal his heart. Dandyish deeps and dapper reds make menswear a womanly art.

MAX FACTOR
COLORFAST®

ALFRED SUNG

Photography: Gerard Gentil

Available at
EATON'S
in Canada

SONIA RYKIEL

Knits

BLOOMINGDALES GARFINKLES I. MAGNIN ANN TAYLOR

Ernst Strauss designs a linear grey flannel suit
rimmed in black braid, with a newsmaking collar and silk blouse.

B. FORMAN CO.

ROCHESTER, NEW YORK

Calvin Klein's Light Leather coat in taupe,
over a lean black skirt, camel cardigan and ivory cascade blouse.

B. FORMAN CO.

ROCHESTER, NEW YORK

DO YOU HAVE 'CELLULITE'?

DISCOVER THE HORLEY SYSTEM

Now there's a way to help improve the look and feel of puckery skin which in Europe they call 'cellulite.' It's the Horley System. Horley Laboratories goes to work with a Spot Massager and uniquely formulated

treatments: Natural Sea Moss Soap and Massage Cream with European sea plant extracts and Collagen. This massage regimen helps smooth your hips, thighs and buttocks and beautify your body. Complete kit, only $10.95.

Your Well-Being

By Barbara Lang Stern

The art of caring: why women need—and are—such good friends

"The human drive toward friendship can be considered instinctual," says James E. Baxter, M.D., clinical associate professor of psychiatry, Cornell University Medical College, and associate attending psychiatrist, The New York Hospital. "We have such a keen, deep-rooted sense of our own mortality, our own frailty, that to have a sensation of being utterly dependent upon ourselves is terrifying, and we reach out to others."

Our friends affirm us, support us, nurture and understand us. They enlarge us by letting us experience vicariously through them. They witness our existence and participate in our development and history. In a sense, they define us and make us more real.

"When my friends are one-eyed, I look at them in profile," wrote nineteenth-century French moralist Joseph Joubert, in his *Pensées*. Our friends often evoke our noblest traits of loyalty and honor.

To some extent, women always have recognized the special empathy and intimacy that close friendship with another woman can offer. Yet historically women have been expected to subordinate all relationships to the primary one with father and then husband. Their friendships generally were trivialized, viewed at best with amused indulgence. Women as well as men were seduced by such attitudes; but a vital change began in the nineteenth century, when women joined together in friendship and purpose to crusade for abolition, temperance, and women's rights.

"If only Susan B. Anthony had been a novelist," writes Louise Bernikow in *Among Women* (Harper Colophon). "If only Elizabeth Cady Stanton or Lucy Stone or Antoinette Brown had turned their hands to drama or short story, had made into literature what they so vividly lived. . . . To rummage around in the history of the women's movement in nineteenth-century America is to come across a dazzling indication of the possibilities of female friendship and the success of it in the face of culture."

Today, as women respect and value themselves more, a new image is being popularly projected. Even the movies have started treating seriously the subject of female friendships: we've had *Julia, Rich and Famous, The Turning Point,* among others. And on television, a new cop show, *Cagney & Lacey,* debuted with two women as the lead characters; but, within a few months, according to *TV Guide*, "A CBS programmer, who declined to be named . . .said the show was being revised to make the two main characters less aggressive. 'They were too harshly women's lib . . .' he said. 'These women . . . seemed more intent on fighting the system than doing police work. We perceived them as dykes.' "

The lesbian phobia is much greater these days, partly because women are being taken more seriously, but largely because there has been more acting out, within the public's awareness: *viz* the movie *Personal Best,* stories about Billie Jean King, rallies and marches for gay rights. We don't hear innuendos about Starsky and Hutch, or Newman and Redford—at least not as long as these buddies don't work in predominantly *female* professions. But just suppose those two were cast as a team of nurses. . . . Ironically, the clearest sign that women are coming of age seems to be the granting to them of the same problems and phobias that men have suffered with through the ages.

The fact, of course, is that most close male-male or female-female relationships are not homosexual; and we all need friendships that offer nonsexual intimacy of a kind long associated with women. A recent study conducted by Ladd Wheeler, Ph.D., professor of psychology at the University of Rochester, revealed that women and men both are less lonely if they spend time with women. The data showed that whenever a female was involved in an interaction, both individuals revealed more about themselves, so the whole interaction was more intimate.

How close a woman becomes with women friends depends greatly on how completely she's worked through her separation from her own mother and her development of a secure sense of self. If she's still fighting to be separate, it can be threatening to turn to another woman because she still has too great a fear of being merged and absorbed and losing identity. Or she may seek too close a friendship as a substitute for the dependency and symbiotic merging she still wants from her mother.

Strangely, at this very time when female friendships are being appreciated, they're also under pressures that can throw them into disarray. Moving up in the business world, changing jobs or geographical location may require us to shift work-connected friendships and have less time for non-career friends. Personal choices, including whether and when to marry or to have children or to return to school, cause us and our friends to enter different stages of our lives at different times. Perhaps partly because we invest a lot of ourselves in most of our relationships, we often have difficulty in "deescalating" them; in accepting the idea that it is natural for people to grow in different directions, develop different needs.

On the other hand, many of us are fortunate enough to have one or two long-term friendships with foundations so strong and deep that they have endured the shifting patterns and passions of many years. These we treasure. And, happily, most women also find that they (unlike men, as studies have shown) continue to make new and nourishing friendships, as they need them, throughout life. ▽

©1980 Hanes Hosiery

Hanes
ultra sheer pantyhose

Gentlemen Prefer Hanes.

Sensuously smooth, luxuriously sheer, undeniably silky, unmistakably Hanes.

NORTH BEACH LEATHER

John Warden

Elegant glove soft leather separates by John Warden for North Beach Leather.
Belted Wrap Coat $450
Quilted Jacket $345
Skirt $255
Tuxedo Blouson $345
Cargo Pants $275

Atlanta	Chicago	Houston	Las Vegas	Los Angeles	New York	San Francisco
266-2722	280-9292	629-5880 961-5961	731-0630	652-3224	772-0707	441-3208 391-6169

Fall/Winter Catalog 1982
Send $2.00 to NBL Catalog,
P.O. Box 99682, Dept. VJW,
San Francisco, CA 94109

Bill Blass for John Baldwin, Florida and Myrtle Beach, S.C.

Health

Estrogen—your heart's helper?...check up on doctors' own "practices"...ankle aid: new removable cast...when tobacco is toxic

By Melva Weber

HEALTHFUL HORMONE?

Women who take estrogens to replace the hormone losses of menopause (or of artificial menopause following surgery) have annual death rates of only about one-third those of non-estrogen users, one survey shows.

Trudy L. Bush, Ph.D., Oklahoma Medical Research Foundation in Oklahoma City, reported to a meeting of the American Heart Association about 2269 women ages forty to sixty-nine who were followed an average five and one-half years in the Lipid Research Clinics Follow-Up Study, a long-term investigation of the relationship of heart disease to blood levels of fats and lipoproteins.

The surprising reduction in deaths for estrogen users held up statistically even after other risk factors such as age, smoking, alcohol, overweight, and blood pressure were evaluated. The overall annual death rate in estrogen users was 3.4 per 1000; that of nonusers was 9.3 per 1000.

Another study reported in *The Lancet* last year found estrogens protected postmenopausal women specifically from heart disease. However, estrogen taken by younger women as a contraceptive increases risk of heart attacks, and in older women replacement estrogens may cause breast and uterine cancer.

At the University of Southern California, Ronald K. Ross, M.D., analyzed medical records in a retirement community and found women who used replacement estrogen were only half as likely to die of heart disease as nonusers. His study, and the Oklahoma research indicates that, for older women, protective benefits of replacement estrogen may outweigh the much smaller risks of cancer.

Rx: GIVE AND TAKE

It's a popular notion that doctors make the worst patients—tending to neglect their own health and health habits, while counseling patients to do otherwise.

Timothy Johnson, M.D., and Stephen Goldfinger, M.D., editor and chairman respectively of the *Harvard Medical School Health Letter,* surveyed some six hundred members of the medical school's clinical faculty and report that physicians do take quite good care of their own health. At least they do at Harvard. Among the findings:

- Less than 10 percent smoke cigarettes.
- Only 7 percent—about one in fourteen—have more than two drinks daily.
- More than half get routine medical examinations.
- Forty-four percent restrict intakes of red meat, 79 percent, of eggs, and 69 percent, of butter.

The doctors also limited personal use of laxatives, vitamin C supplements (14 percent use it to protect against colds), aspirin and antibiotics for minor colds.

Two-thirds practice contraception; but, female partners use oral contraceptives in only 5 percent of couples. This low figure may reflect the fact that 99 percent of the group are past age thirty, may have completed their families and have had surgical sterilization. In addition, older women who are at higher risk of complications may have gone off the Pill and sought other methods. Of women doctors, 72 percent give themselves routine breast examinations. But, among men, only 36 percent perform a routine self-exam of the testicles.

NONSMOKERS' DANGER

Can you risk death from cigarette smoke if you're a nonsmoker? According to a report by a Cornell University Medical College research team, tobacco glycoprotein, the allergic substance in tobacco leaves and cigarette smoke, may be responsible for sudden death in some smokers, has caused allergic skin reactions in susceptible smokers, nonsmokers. *The American Journal of Pathology* reports that Robert Levi, M.D., and fellow investigators tested the tobacco substance in sensitized experimental animals and induced anaphylactic reactions—severe allergic responses capable of causing death—including disturbed heart rhythms, restricted blood flow to the heart and lungs. Noting that many nonsmokers and some smokers may be allergic to tobacco smoke, the Cornell team says danger of systemic anaphylactic reaction is a real possibility for people who are allergic to tobacco.

FRESH, CLEAN START

Soon after delivery, a newborn baby needs cleaning up to remove the cheese-like deposit that covers its skin. In the maternity ward of Sweden's Huddinge Hospital, doctors and nurses compared two methods: sponge-bathing with cotton pads, mild soap, and sterile water, as widely recommended in the United States, Britain, and Sweden; and tub-bathing in warm water, as recommended by French physician Frederick Leboyer, renowned for his book "Birth Without Violence" (Knopf).

Doctors Annelie Henningsson, Bertil Nystrom, and Ragnar Tunnell sought to find out whether either method presented increased risks of infection, lower body temperature, or more discomfort for the baby. For several months, half of the healthy, full-term infants were cleansed by swabbing, half by dipping.

Careful checking for bacterial organisms found no difference between the two methods, but babies who were sponge-bathed lost more body heat and cried more than tub-bathed babies. Conclusion? Babies were as safe from infection, were calmer and happier, and had less heat loss with tub baths—now standard for first grooming at Huddinge Hospital.

HEALING IN STYLE

Newest look in footgear designed to support a broken ankle—the orthosis, a lightweight device made of foam with Velcro straps from toe to knee. Its smartly styled rocker bottom bears a rubber sole, and it looks something like a space-age version of the *jamb* of European plate armor. For some kinds of fractures, the orthosis can replace and improve upon the plaster cast.

Orthopedic surgeon Donald R. Polakoff, M.D., of Parkland Memorial Hospital in Dallas, reported in *Emergency Medicine* that the device gives the lower leg all the support of a cast but is removable so the patient can do range-of-motion exercises to avoid stiffened joints, can bathe, and can eventually sleep without it. The patient can also adjust the straps to tighten or loosen the support. With the orthosis, Dr. Polakoff found, healing takes place sooner, tenderness and swelling subside earlier, and patients are able to bear full weight on the injured ankle earlier than are those immobilized in plaster.

The device is not for absolutely everyone with an injured ankle, stressed Dr. Polakoff; but patients who can follow instructions and help manage their own fractures may speed the day of recovery.

What's the secret of the fresh-dressed woman?

Fresh panties all the time.

Carefree PANTY SHIELDS

Carefree Panty Shields®

When you're fresh and clean right down to your pretty underwear—you feel wonderful! One little way to have that feeling is with Carefree Panty Shields. Use them every day—it's like having fresh panties all the time.

Between-period discharge is normal but can be uncomfortable. Why put up with this kind of discomfort when it's so easy to feel dry and comfortable with Carefree Panty Shields. They're so light and soft you hardly feel them.

Light, small and comfortable enough for every day. No wonder so many women make Carefree Panty Shields part of getting dressed.

Certain contraceptives can cause problems. If you're wearing an I.U.D. you may have spotting–and the pill can increase vaginal moisture. Carefree Panty Shields keep your panties fresh and you secure.

Ovulation or hormonal changes can cause stains. Carefree Panty Shields are the comfortable answer.

At the end of your period or to back up your tampon. Use Carefree Panty Shields. Pretty panties are expensive so why not keep them new-looking longer with Carefree Panty Shields.

Deodorant Carefree Panty Shields are for extra freshness.

CAREFREE PANTY SHIELDS is the trademark of © Personal Products Company, Milltown, N.J. 08850 © PPC 1982

Sexy Curves

Patrick Demarchelier

courrèges boutiques

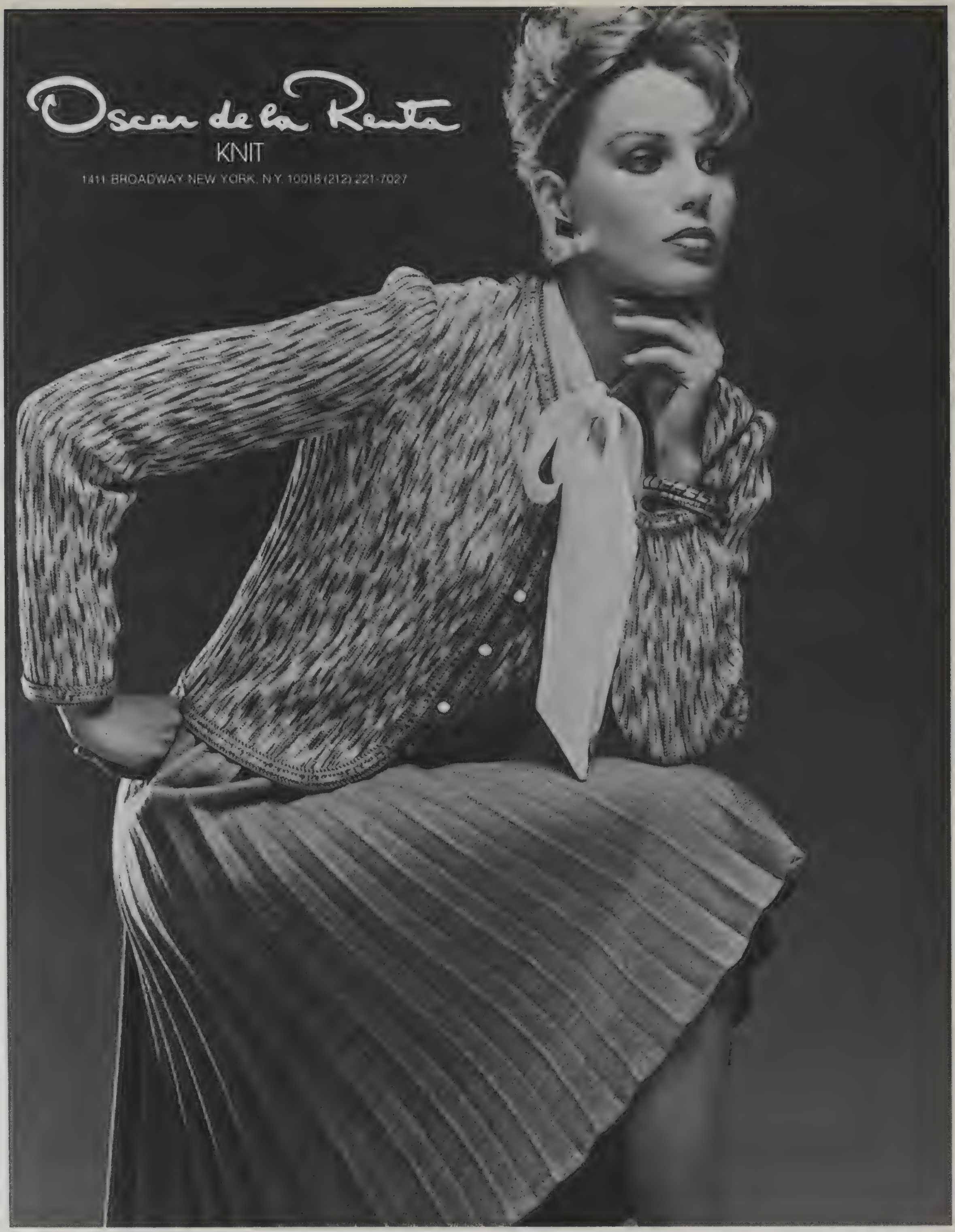
NEW-YORK, New-York : 19 East, 57th street – PALM BEACH, Florida : Esplanade, 150 Worth avenue – SCOTTSDALE, Arizona : 6900, East Camelback road – BEVERLY HILLS, California : 447, North Rodeo Drive – CHICAGO, Illinois : Water Tower place, 835 North Michigan avenue – BAL HARBOUR, Florida : 9700, Collins avenue – HOUSTON, Texas : 1800, South Post Oak road – CANADA, The Province of Quebec – CANADA, The Province of Ontario – LAS VEGAS, Nevada : The Fashion show, 3200 Las Vegas boulevard South – SAINT-THOMAS Virgin Islands : Palm passage – ATLANTA, Georgia : Lenox square, – COSTA MESA, California : South Coast plaza – SAN FRANCISCO, California : 155, Maiden Lane – LA JOLLA, California : 1298, Prospect street – PALM SPRINGS, California : 285, South Palm Canyon Drive – NASHVILLE, Tennessee : Stanford square – DALLAS, Texas : Plaza of the Americas, 650 North Pearl – WASHINGTON, D.C., Saks Jandel – SAINT-MARTIN, French West Indies : Shore's Brothers

Calvin Klein's luxe tux.
Sophisticated black. Short, curvy jacket of soft wool crepe with satin lapels. $455
Wool crepe straight skirt with satin tuxedo stripes. $205
Black lace blouse, satin bow-tied. Cotton/nylon. $355
All 4-12.
Designer Sportswear, 332
Available at Pasadena, Westwood, Sherman Oaks, Century City, Beverly Center.
BULLOCK'S
What a beautiful way to live.

Oscar de la Renta

KNIT

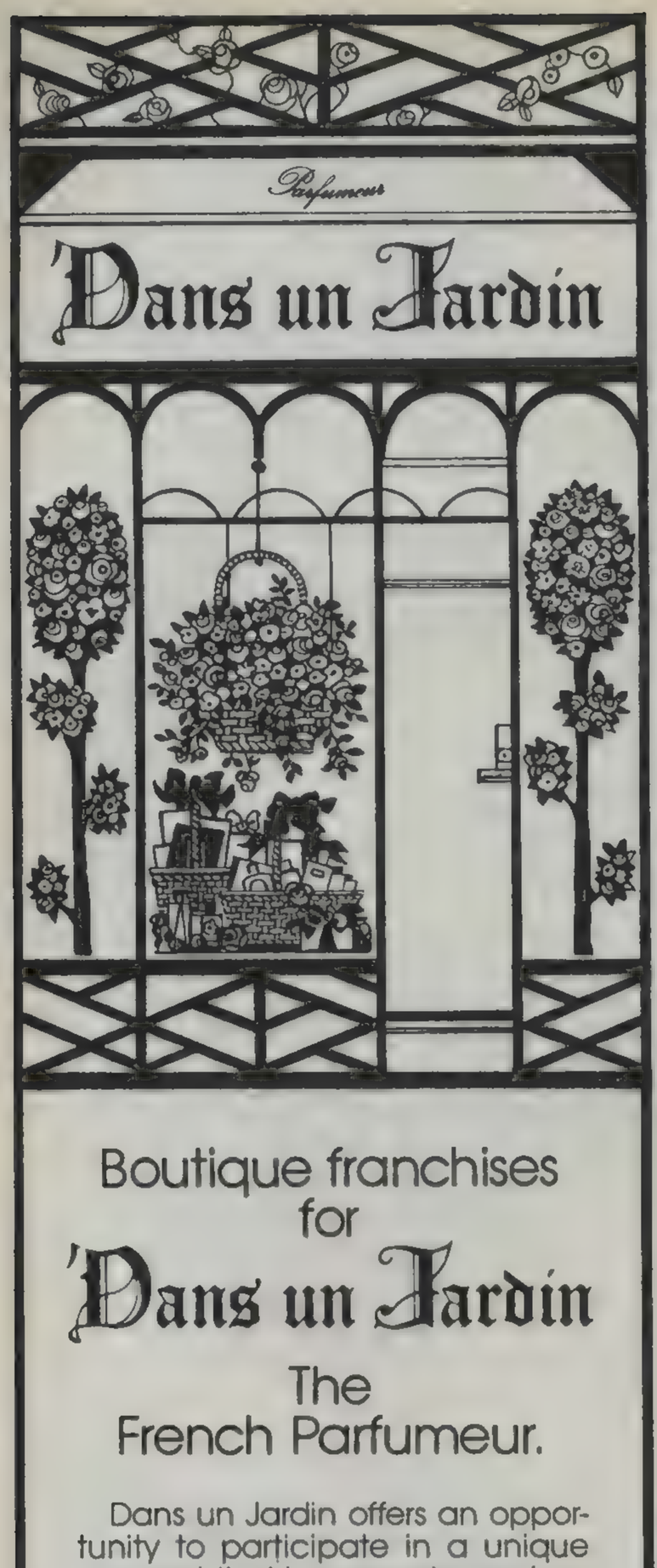
1411 BROADWAY NEW YORK, N.Y. 10018 (212) 221-7027



About $360 Sizes 4-16

LORD & TAYLOR

and other fine stores



Boutique franchises for
'Dans un Jardin
The French Parfumeur.

Dans un Jardin offers an opportunity to participate in a unique concept that has experienced explosive growth in Europe, with more than 100 shops now open. And rapidly spreading throughout the U.S. and Canada in cities like New York, Tulsa, Phoenix, Oklahoma City, La Jolla, the province of Ontario and more.

Each storefront is designed to reflect the refreshing charm of the French countryside. As the translation of our name implies, "in a garden", all Dans un Jardin products reflect today's demand for things natural. Each shop offers exclusive and elegantly presented fragrances, cosmetics and boudoir linens, in all price ranges.

A total package. Carefully conceived and brilliantly executed, Dans un Jardin represents the most unique perfume concept in the world... as well as one of the most impressive opportunities in many years.

We are accepting inquiries from qualified principals or existing boutique owners in major metro and resort areas. $50,000 plus working capital required.

Write: Dans un Jardin, 117 East 57th Street, New York, N.Y. 10022. Or call (212) 838-2010.

Anouk Aimée, Jeanne Moreau, Delphine Seyrig on youth, age, sex, beauty . . .

BY CATHLEEN SCHINE

In France, says Jeanne Moreau, "there is a literary tradition of passionate older women"

TONY FRANK/SYGMA

Jeanne Moreau once said she loved the lines in her face because they reminded her of the men who put them there. Her American audience feels pretty much the same way about all French actresses' wrinkles—they pass here as proof of a romantic life well lived. The *femme d'un certain âge* lounges in America's imagination, swarms of poetic youths gathered at her still-exquisite ankles. And for French actresses of a certain age, we picture not only boys and ankles—but roles, leading romantic roles.

It is a pretty picture, and it is partly a reaction to the not-so-pretty picture we see here. Actresses molting into cheery moms or vampy grotesques have become a Hollywood cliché. Even now, to be fifty and amorous is to be absurd and Elizabeth Taylor. In American movies, there is nothing comparable to the steamy dignity of, say, the late Romy Schneider. Passion in women of a certain age is still considered unseemly.

Perhaps, as the baby-boom generation ages, Hollywood will mature along with it. Certainly, the currently fashionable roles for women could ease comfortably into middle age—the put-upon working woman that Jill Clayburgh has made her awkward specialty; Marsha Mason's misunderstood good sport; Jane Fonda's girl with a consciousness. But none of these is a particularly sexual role. Fonda may flex her muscles, Mason stamp her little foot, Clayburgh noisily rattle her brain—but they are not likely to kick off their pumps and pull Warren Beatty into a wild shimmy shake.

For the time being, Hollywood seems to be a kind of Bermuda Triangle for the middle-aged. Never mind, says the American moviegoer. The same generation of French actresses surely sit tamping out cigarettes on piles of scripts whose leading roles they have been begged to accept. French actresses themselves, however, are mildly puzzled by this idea. They call it romanticism.

I recently interviewed Anouk Aimée, Stephane Audran, Jeanne Moreau, Michele Morgan, and Delphine Seyrig in Paris; and, each time the subject came up, they would stare in surprise and quickly point out that their own careers have not been untouched by the passage of time. Michele Morgan, for instance, is no longer offered movie roles. Like Lauren Bacall and Elizabeth Taylor here, she has gone to the stage, where she starred this spring in Colette's *Cheri*. Yet many continue to work in films; and, however much their careers have changed, the actresses have not disappeared. The reasons seem to be a different attitude toward aging and a different conception of stardom.

"We may suffer a little less in France, because we replace youth with charm and savoir faire—youth is not as exciting as *all that*," says Michele Morgan. "But it's difficult to find an important dramatic part after forty-five." Morgan, who was sixteen when she made her first film, Marc Allegret's *Gribouille*, in 1937, has a kind of superior, despondent beauty, a look of hopeless melancholy that became legendary in films like Marcel Carné's *Quai des Brumes*. Blond and refined, she is almost too lovely to play anything but leading romantic roles.

In America, sexuality in women of a certain age is considered unseemly

"Glamour . . . you see, glamour is often a burden," says Delphine Seyrig. "It's very constraining." The magnificent chilly mannequin of *Last Year at Marienbad* says she turned down glamorous roles for years after that film in favor of parts in avant-garde films and theater. "I am looking for more personal ways of filmmaking." In so doing, she has also prolonged her career: she is an international star whom unknown filmmakers are not afraid to call on; a woman nearly fifty who happily appears nude in the uncommercial film of a young German woman one month, then goes onstage buttoned up to the chin in Marguerite Duras's successful stage adaptation of Henry James's *The Beast in the Jungle* the next.

Seyrig, far more casual in person than the vampy ice princesses of her films, spent most of her childhood in the United States, studied in New York City at the Actor's Studio, and speaks in an almost American accent ("Yeah, let's have tea; I don't know how to make coffee"). Asked why *(Continued on page 291)*

HOW TO MAINTAIN A YOUTHFUL BODY.

Advice from CLARINS on keeping tight, taut and toned!

WHAT YOU SHOULD KNOW

Beautiful bodies are *made*! A slim, taut, young-looking body requires non-stop attention, commitment and love. Simply: to keep a body beautiful, you must take care of it. Through European research, it is possible to maintain a youthful look, control the appearance of premature body aging, and help postpone problems such as loss of firmness, stretch marks, and sagging.

WHAT YOU SHOULD AVOID

1) Crash diets and quick changes in body weight: The youthful look and elasticity of skin is lost when you gain (it stretches) or lose (it sags) weight too rapidly. 2) Hot baths since excessive heat weakens skin tissue. 3) Lack of sleep and irregular rhythm of life. 4) Limit salt, sugar, caffeine, carbonated beverages and alcohol.

WHAT YOU SHOULD DO

To keep skin in its most youthful condition during weight loss, diet, exercise *and* skin care are essential. Diet alone is insufficient for slimming down problem areas such as thighs, hips, waist. CLARINS suggests daily massage and skin treatment on these areas to help condition, smooth and reinforce skin firmness. Drink water frequently, and help improve circulation by wearing clothes that don't restrict.

INTRODUCING CLARINS

Preventative aging. It's the action you start *now* to keep a youthful face, a firm bust, a tight body. Ask some of the most youthful looking women in the world who have made the CLARINS all-over beauty therapies believable.

CLARINS has created a new era of professional products that help tone, tighten, strengthen, and firm. They are unique: practical solutions for real beauty concerns. They are efficient: contain the most effective and time-proven natural ingredients, like horsetail, cucumber, fresh cell extracts, and elastin. Serious and safe: CLARINS concentrates on skin beauty care alone, and is dermatologically tested, of course.

Talk to your CLARINS Skin Specialist today for your complimentary body and skin consultation. Or write for our educational guide: CLARINS, Dept.VO2C, 540 Madison Avenue, New York, New York 10022.

	ACTIONS	KEY INGREDIENTS
BODY CONTOUR CREAM	• Contains twelve functional ingredients selected for their skin tightening and strengthening properties. • Helps minimize appearance of spongy-looking skin and enlarged pores.	• Ivy, Tea, Meadowsweet, Broom (helps reduce swelling, anti-water) • Horsetail (helps improve elasticity) • Horse chestnut (tightening)
BODY TREATMENT OIL 100% Pure Plant Extracts Anti-Eau	• Firms, strengthens. • Helps stimulate the skin's metabolism. • Tones and tightens the epidermis. • Helps avoid the slack look in problem areas.	• Hazelnut (moisturizing) • Geranium (toning) • Lemon (astringent) • Petitgrain (antiseptic) • Marjoram (strengthens the metabolic process) • Broom (anti-water)
PLANT SHOWER BATH LOTION Contour and Firmness	• Helps eliminate puffiness and enlarged pores. • Tones and tightens. • Gently helps to remove impurities as it maintains skin moisture. • Relaxes and smoothes.	• Ivy, Broom (anti-water, helps reduce swelling) • Seawrack, Horse chestnut (tightening) • Marjoram (strengthening) • Lemon (astringent) • Geranium (toning)

CLARINS PARIS

THE SPECIALIST IN SKIN BEAUTY CARE.

SAKS FIFTH AVENUE

Letisse. A special sense of style.

Letisse

At fine stores everywhere.

betty hanson

SOO
YUNG
LEE

™

Available
at Neiman-Marcus.

Soo Yung Lee
530 seventh avenue
New York, New York 10018
(212) 840-6435

PERRY ELLIS

YOUTH AND AGE

(Continued from page 284)

French actresses survive better than Americans, she laughs: "It's a myth. It seems that all Americans believe this myth—that you can age glamorously in Europe but not in America. I made a videotape documentary in 1975, interviewing actresses, and the Americans kept saying the same thing. They kept mentioning Anna Magnani. But it's very much the same here as in America. It's universal. Everything changes with age. You're suddenly asked to play a mother."

But there are important differences in the French actresses' ascent to movie motherhood. Anouk Aimée, also almost fifty, was recently asked to play a mother in *What Makes David Run* (directed by Elie Chouraqui). Arriving at a café on the arm of that young director, Aimée, best known in the United States for *A Man and a Woman*, pushes her sunglasses back, looks out over her lofty cheekbones, and explains that she agreed to play David's mother but because of script changes became instead—the young man's former lover.

When Chouraqui leaves, with his dog but without the dog's leash, Aimée runs after him, waving the leash, knocking all the little tables over. A kind of ebullient featherhead, Aimée claims to have no theory about French actresses ("I am woman first; actress second"), but her story about this film is revealing enough. Such casting flexibility, an actress going from a man's mother to his lover, is remarkable not just because Aimée is great looking enough to play either role, but because she has clearly not been quarantined either to lacy motherhood or to the ranks of those by passion possessed.

If one looks at the credits of these famed beauties, one is struck by how easily they can slip out of their legendary enchantress outfits—and then back into them. They seem far less spooked by image and status than American actresses, far less likely to retire in order to protect them. They are more willing to take supporting roles than Americans—a star like Jeanne Moreau or Stephane Audran comes into a small role not with the swooping *noblesse* American stars offer to cameos, but with the energy and intelligence of John Gielgud in *Arthur*, Alec Guinness in *Star Wars*.

There is a similar passion for acting rather than stardom. When Moreau sashays across the screen in Luc Beraud's *Plein Sud* (to be released this year), that flat careless film seems suddenly to tuck in its shirt and stand at attention. Moreau, as a cheerfully cynical con artist, generates more excitement in her few scenes than creamy Cleo Goldsmith, the film's young, beautiful, perpetually disrobing star.

Stephane Audran's small role in Bertrand Tavernier's startling black comedy *Coup de Torchon* (also coming here) makes us wonder why Audran has not played comedy before. The superior bourgeoise, puffing her lips in dismissal of a dull husband in such Chabrol films as *La Femme Infidèle*, has been transformed into a delightful trollop curling her long legs around a young degenerate she insists on calling her brother. Audran is satisfyingly vulgar (although never camp) in *Coup de Torchon*, yet she is able to go from the frowzy minx of that movie back to a sleek bourgeoise—"very proper, faithful, everything," she says—to a character in Chabrol's recently shot adaptation of Goethe's *Elective Affinities*.

A few starring roles exist for France's women of a certain age, but the difference between a leading and a supporting role is less of an issue there. "I think it is all more clear-cut in America, more precise," says Audran. "In France, we are all nuance."

Aging itself seems to be accepted as simply another nuance. "People obsessed with youth shorten the length of life," says Morgan. "It's a shame. One must take advantage of the pleasures of every age."

Jeanne Moreau is fifty-five and looks it—but she also looks as if she has taken Morgan's advice, as if she enjoys it, reveling in the power of her older face. In her kitchen, without makeup, her hair pulled off her face with a barrette like a little girl's, she can stop you cold with a glance or lift your spirits for the rest of the week with a sudden smile.

"I've had the occasion many times to meet with young women in the United States," she says. "Already at twenty-eight, they thought they were not young." Moreau admits times can be tough for a French actress as she gets older. But she points out that she has other interests—she has directed two films, makes records, and has become a kind of godmother to directors like Luc Beraud and André Techine. She also feels that, in general, the French are less traumatized by aging than Americans. "In France, you can be a woman when you're sixty or sixty-five. Look at Yves Saint Laurent—he makes clothes for women, not teenagers. And there has been a literary tradition of passionate older women. Look at the works of Choderlos de Laclos [author of *Les Liaisons Dangereuses*], in which women have incredibly passionate relationships when they're seventy or seventy-five years old."

Look, too, at the works of Balzac, Stendhal, Colette, full of older women pursued by young men—the American notion of aging femmes fatales lowering their delicious lashes across France did not come from nowhere.

Elizabeth Taylor was born in 1932. In 1973, she starred in *Ash Wednesday*. Annie Girardot was born in 1931. In 1972 she starred in *To Die of Love*. Both were forty-one. Girardot played a woman having an affair with a young student; Taylor a woman having a face lift. While American actresses struggle to "stay young," making up as if they were still girls in the 1950s, piling up their hair like swirls of frozen custard, the French get to fool around.

Yet there is a wonderful, absurdly American optimism behind all our fussing about staying young—the notion that one *can* stay young. Jane Fonda—dragging her bikini from film to film, entertaining talk-show audiences with squat-thrusts—seems to think she can bully age out of her path, while Elizabeth Taylor—delightfully shameless Elizabeth Taylor, still wearing the heavy makeup and decolletage of her devastating youth—rejects the very idea of aging with almost regal naïveté.

This preposterous, heroic struggle against the inevitable is admirable in its way—no one could accuse American women of giving up. But it has also produced a lot of middle-aged girls. If French actresses age more gracefully, it is perhaps because they seem more like grownups to begin with, womanly rather than girlish. If the actresses I spoke to did not see middle-age as the glamorous state we fantasize for them, they didn't seem particularly shattered by it either, or see it as the weary defeat Americans point to here. They seem, simply, to take aging for granted. It's just something that happens after youth. ▽

Important Estate Jewelry

Wednesday, September 22 at 10 a.m. & 2 p.m.
and Thursday, September 23 at 10 a.m.

All sales can be previewed four days preceding Wednesday auction date

An 18 kt. yellow gold,
black enamel and diamond pin,
signed *David Webb*
from a choice collection of
Tiffany, Cartier, Black,
Starr & Frost, David Webb,
Van Cleef & Arpels,
and other fine jewelers

Illustrated catalogue $6 at the Gallery, $7 by mail

William Doyle
GALLERIES

175 East 87th Street
New York, New York 10028
Telephone (212) 427-2730

William Doyle Galleries standard charge to the seller will be a commission of 10%
in addition to the 10% premium paid by the Buyer as part of the purchase price

jr
Jill Richards
BACON'S
BASHFORD MANOR
Louisville, KY
JOHN BALDWIN
St. Petersburg, FL
BALLIET'S
Oklahoma City, OK
BEATON'S
Phoenix, AZ
CAROL & MARY
Honolulu, HI
NAN DUSKIN
Philadelphia, PA
JOHN HOGAN
San Diego, CA
AUDREY JONES, LTD.
Montecito
Santa Barbara, CA
McALPIN'S
DESIGNER SALON
Cincinnati, OH
RAZOOK'S
All Stores
ESTHER WOLF, INC.
Houston, TX
Qiana*
*Du Pont certification mark.
Ken Merfeld

Kasper

Kasper for J.L. Sport, Ltd. 530 Seventh Avenue New York, NY 10018 (212) 221-4212 A Division of Leslie Fay, Inc.

Hanavox Inc., Dept. BC-1
P. O. Box 217, Jamaica, New York, 11415

Enclosed is a check or money order for _____ Bijou watch. (Each for $49.95 plus $2.50 shipping and handling. N.Y. State resident add 8 ¼% sales tax.)

Name _____

Address _____

City _____ State _____ Zip _____

30 days satisfaction guaranty or your money back. Allow 2-4 weeks for delivery.

VOGUE

FRENCH

SPECIAL PARIS COLLECTIONS ISSUE

FLOWN IN DIRECT FROM PARIS THE AUTUMN-WINTER HAUTE COUTURE AND TOP READY-TO-WEAR FASHIONS

A complete record of the Paris showings:

THE NEW STYLES
THE NEW COLORS

To order a copy of FRENCH VOGUE'S SPECIAL SEPTEMBER 1982 ISSUE send $15 to:
Vogue, Dept. FS 82
P.O. Box 1924, Bloomfield, New Jersey 07003

Is Canada neurotic?

A country in search of its soul

BY ROBERTSON DAVIES

Canada's obvious troubles are not wholly her own; she simply has her share in them. Inflation, high rates of interest, widespread bankruptcy, unemployment, increasing Civil Service, burdensome taxation—these are common to all the Western world and are symptoms of a financial crisis that is even greater in the Communist countries. But these are external troubles; it is the way Canada takes them, and the neurotic spirit Canada has developed during the past twenty years, that gives them a special Canadian flavor. This neurotic spirit is our deepest trouble.

Canada neurotic? But its citizens present such an air of—well, perhaps not robust health, but at least of impassivity under stress. What do we mean by neurosis? The *Concise Oxford* says "inability to take a rationally objective view of life."

What are we unable to look at rationally? Ourselves, of course. It is the essence of a neurosis that it is personal. The psychiatrist knows that his conversation with the patient will focus on Number One. There is a type of neurosis, afflicting two people, called *folie à deux*. Canada's ailment is a *folie à 25,000,000.*

Like many a neurosis, it may be leading toward some substantial psychological advance. It is painful while it is going on, and may look ridiculous to outsiders; but it is far from ridiculous. Canada's neurosis is, I suggest, Canada's revolution.

Can you think of a country that has advanced toward world significance that has not at some time in its history endured the misery of a revolution? In retrospect, revolutions appear as glorious achievements, when some unendurable yoke was thrown off and a new spirit brought into being; but while they are going on, revolutions are painful, and some people suffer loss and ruin.

Canada has never had a revolution of the usual sort, though there have been minor risings against injustice. I think the nation is having a painful revolution of a modern kind; it is a psychological revolution, a self-examination during which the country must come to terms with what other people think about it and what it may reasonably think about itself.

For two hundred and fifty years Canada has been treated with the indulgence proper to a child, and that is now over. The U.S. makes it clear that belonging to the North American bloc involves obligations, such as allowing the U.S. to use Canadian soil as a proving ground for weapons it does not wish to try at home. Britain, once heartily patronizing toward Canada, now shows signs of petulance and jealousy toward us, and misses no chance to let us know how lumpish and dull we are in comparison with their witty, resourceful selves. The European Parliament tells us that we are primitives who club *(Continued on page 296)*

WRITE FOR YOUR FREE HONEYBEE FALL CATALOG

Looks That Are Most Becoming To Your Lifestyle

The Honeybee catalog features 307 New Ideas in its fall collection. Be the first with our fashion interplay.

Figure A. Sweater—Nubby popcorn knit pullover in tweedy tones of maple. Boat neck, puffy sleeves and ribbed body. Acrylic and alpaca knit. S, M, L. $66.00. **Skirt**– Herringbone striped woven all wool.Soft unpressed pleats, side zipper. 4-14. $68.00.

Figure B. Jacket—Herringbone stripe woven all wool big unlined slouchy jacket with notch lapels and patch pockets. 4-14. $98.00. **Pants**—All wool flannel trousers, double pleats. Tapered to cuffless legs. In taupe. 4-14. $68.00. Skirt, Jacket, Pants By **Finity.**

Add $2.50 postage for each item. Order by mail or phone– 800-523-6534. MasterCard, VISA, American Express. All accessories also available in Honeybee Catalog.

Send today for FREE Honeybee catalog. The Looks you want. The Labels you trust. Honeybee, 2745 Philmont Ave., Dept. 54, Huntingdon Valley, PA. 19006

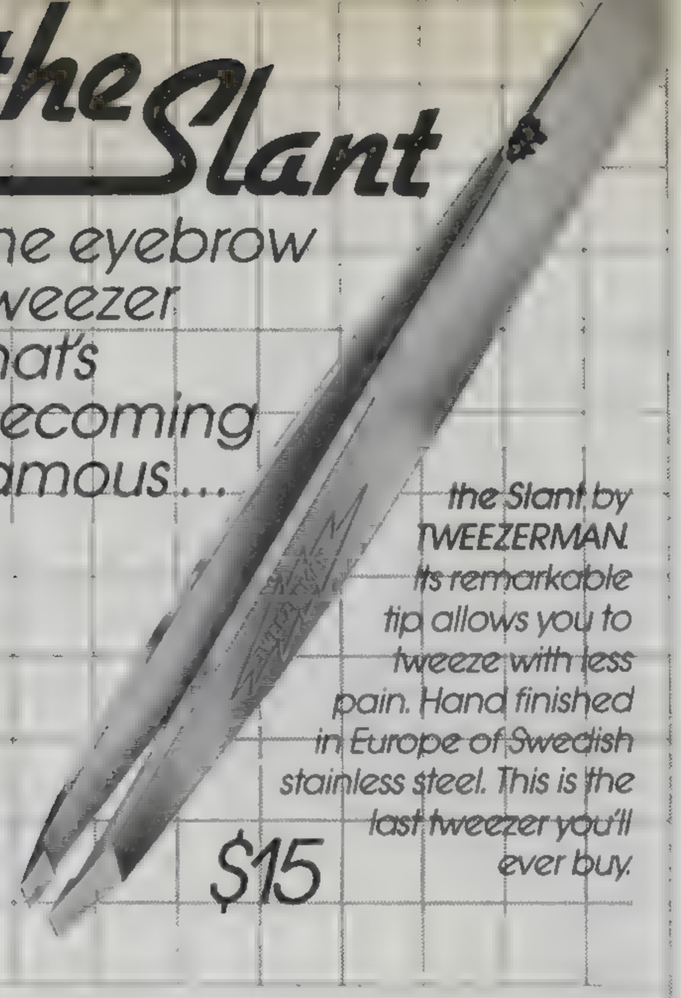
© 1982 CHARLES OF THE RITZ GROUP LTD.

Causing quite a stir. Countess Isserlyn's famous two-part makeup formula. You stir the two parts together, each and every time before applying.
So the makeup is always perfectly fresh. Perfectly balanced.
That's why Countess Isserlyn Liquid Makeup doesn't fade or tire, but goes on making you beautiful. Glowing hour after hour.
Countess Isserlyn Liquid Makeup, thirty-five dollars the ounce.

ALEXANDRA de MARKOFF

the Slant

The eyebrow Tweezer that's becoming famous...



the Slant by TWEEZERMAN. Its remarkable tip allows you to tweeze with less pain. Hand finished in Europe of Swedish stainless steel. This is the last tweezer you'll ever buy.

$15

To order send payment to:

TWEEZERMAN
West Shore Road
Box 761V
Port Washington, New York 11050

Check, Money Order or VISA/ MasterCard accepted (include name, card #, and expiration date).

To order by phone:

Toll Free (outside N.Y.) 1 (800) 645 3340.
In New York call 1 (800) 632 6382
or 1 (516) 944 9753

New York State residents add sales tax.

Silks!

LARGEST STOCK IN USA

Lowest Prices, USA

CHINESE SILKS
- China Silks, 8mm, 30/40 colors - 36"
- Crepe de Chines, 25/30 colors - 45"
- Jacquard Palace Silks, 15/20 colors - 45"
- Shantung Silks, 10 colors - 54"
- Raw Silk Noils, 20 colors - 36"
- Silk Prints, Crepe de Chine, 80 colors - 45"
- Charmeuse w/Crepe Back, 15/20 colors - 45"
- Silk Organza, 15 colors - 42"
- Heavy Boucles suit weights, 15 colors - 48"
- Satin Striped Crepe de Chines, 20 colors - 45"
- Jacquard Crepe de Chines, 20/25 colors - 36"
- Spun Silk Taffetas, 15/20 colors - 36"
- Silk Tapestry Brocades, 25/30 colors - 28"
- Close Out Specials 60/80 items
- Miscellaneous Silk Samples - 60 items

NATURALS
- Silk "Linens", Silk-Cotton Corduroy and 15 different Chinese Suit Wt Silks
- For Batik or Painting - 23 different natural and white silks

THAI
- Dress Weight Silks, 30 colors - 40"

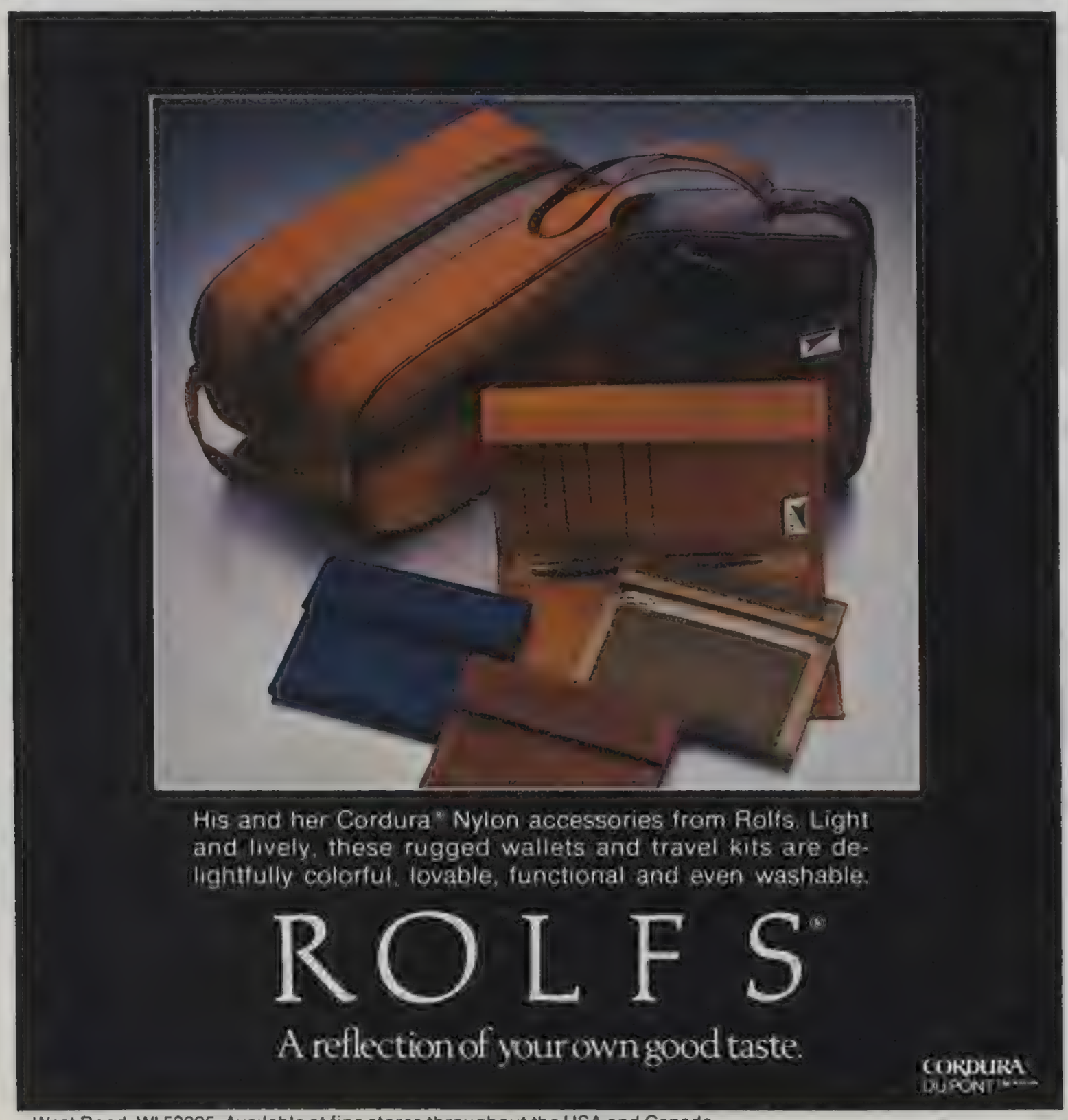
INDIAN
- Raw Silk Naturals/Bleached, 8 colors - 48"

ITALIAN
- Silk Dupionni, suit wts, 10 colors - 40"

BATIKS, COTTON
- Malaysian and Javanese, 20 patterns due Oct.

FREE SILK SCARF WITH ABOVE COMPLETE SAMPLE SET — $18
Refundable if returned within 30 days

MANY OTHER ITEMS
THAI SILKS, 252 (VV) STATE ST.
LOS ALTOS, CAL 94022
Brochures 35¢ — Ph (415) 948-8611
Phone Orders — Visitors Welcome



His and her Cordura® Nylon accessories from Rolfs. Light and lively, these rugged wallets and travel kits are delightfully colorful, lovable, functional and even washable.

ROLFS®

A reflection of your own good taste.

CORDURA DUPONT

West Bend, WI 53095. Available at fine stores throughout the USA and Canada.

IS CANADA NEUROTIC

(Continued from page 294)

baby seals to death, and Europe doesn't like it. When we reply that the U.S. might do something about the acid rain that is despoiling our woodlands, and that Britain is whistling while the ship sinks, and that we club the baby seals in the most caressing fashion in which one can beat anything to death, we are nevertheless coldly aware that Canada is no longer the popular, if minor, character she once was on the world stage.

Not that all our trouble comes from abroad. Any Canadian now middle-aged was brought up in the belief that we were exemplary in our treatment of our native peoples. Our native peoples now assure us that we have been mistaken, and they want a bigger slice of the pie. Newfoundland presents itself as an Oliver Twist, pathetically asking for more. The Maritime Provinces have turned up the decibel strength of their cry that they have always had a raw deal. The West, once dependent and now rich in oil, declares with passion that it profoundly hates the East. British Columbia feels itself alienated. The central government at Ottawa sharply refuses to grant any new powers to the geographical region.

Prime Minister Pierre Trudeau— still, at sixty-two, an enfant terrible

All of this makes for neurosis; but our prize neurotic exhibit is Quebec, a province profoundly schizophrenic. Urban Quebec talks of separation from the rest of the country, and the voices of university and media people are loud on this theme. The business community and rural Quebec say little, and aren't likely to budge. City Quebec likes to pretend that it is peopled by ebullient, laughter-loving Latins, artists with souls above trade; but rural Quebec knows that its ancestral stock is Norman, and that money is what makes the mare go.

As every neurosis must have its lightning rod which draws nervous energy away from the real cause of trouble, Canada finds its lightning rod in the Prime Minister, Pierre Trudeau.

Mr. Trudeau, who is sixty-two, is nevertheless regarded as an *enfant terrible;* and conventional people fear and dislike him, because he gives voice to unspeakable things.

He does not scruple, for instance, to say that Canada is a socialist country. Of course, Canada has been advancing further and further into state socialism of the Scandinavian order since the era of Mackenzie King (1921-48); but it keeps so quiet about it and calls a spade a delving tool so determinedly that many conservative Canadians still hope the clock might be turned back by a change of government. Realists know that the clock will never be turned back, and that, whatever party rules in Canada, we are committed to more and more state interference and state subvention in every aspect of life. Party politics in Canada is ideologically and *(Continued on page 302)*

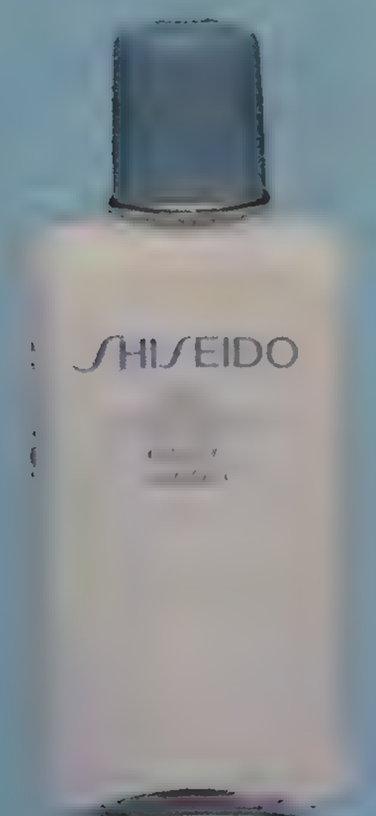
SHISEIDO

GENTLE, EFFECTIVE CARE FOR EVEN THE MOST DELICATE SKIN

CLEANSE

Shiseido Facial Cleansing Cream
removes deep-down impurities without disturbing delicate skin's moisture balance.

PROTECT



Shiseido Facial Moisturizing Lotion
contains jojoba oil, "hyper purified" to smooth and soften dry skin...safely.

ENERGIZE

Shiseido Facial Massage Cream
Oriental secret for energizing skin. Stimulates dry, tired skin to soft, radiant smoothness...gently.

bloomingdale's

© Copyright Ferragamo 82

717 Fifth Avenue, New York. 212 - 759 - 3822

FERRAGAMO

If we told you who shops at Yves St. Tropez

we'd have to go public.

Showroom; 730 Fifth Avenue (1-800-223-6008); 4 West 57th Street; 247 and 251 East 60th Street, New York

MANHASSET, N.Y.	BEVERLY HILLS	COCONUT GROVE, FLA	DALLAS	PITTSBURGH	SAN FRANCISCO
2016 Northern Blvd.	303 N. Rodeo Drive	Mayfair in the Grove	Galleria, Opening	One Oxford Centre	Opening in
516-627-3600	213-273-7804	305-445-0820	in November	Opening in November	December

Pebble graining. Rich. Tasteful.
With a distinctly continental character.
Shown here in a compartmented
classic from the Meyers
Pebble Collection.
MEYERS
Because you know better

If we told you who shops at Yves St. Tropez

we'd have to go public.

Showroom; 730 Fifth Avenue (1-800-223-6008); 4 West 57th Street; 247 and 251 East 60th Street, New York

MANHASSET, N.Y.	BEVERLY HILLS	COCONUT GROVE, FLA.	DALLAS	PITTSBURGH	SAN FRANCISCO
2016 Northern Blvd.	303 N. Rodeo Drive	Mayfair in the Grove	Galleria, Opening	One Oxford Centre	Opening in
516-627-3600	213-273-7804	305-445-0820	in November	Opening in November	December

IS CANADA NEUROTIC

(Continued from page 296)

intellectually bankrupt because, though we have four parties, we have only one policy—bigger and bigger handouts and more and more government control by a larger and larger Civil Service. This may or may not be a bad thing, though the U.S. might think it a bad thing if it were widely understood what Canada is doing. But Canada, with its broad, innocent face and its queer genius for politics, has kept this fact pretty much under its hat.

Mr. Trudeau may think—neither I nor anyone else knows what he really thinks—that a socialist North American country ought to be a republic and not a monarchy. This scares a lot of Canadians who are sentimentally inclined toward monarchy and who are deeply aware that the Crown is the last defense Canada has against ambitious politicians. Australia has recently shown this to be true. Whatever the truth may be, Mr. Trudeau created excitement by his determination to do something he calls bringing our Constitution home.

This is not the place to explain what that means save that it would make Canada totally independent of Britain in spirit; it has been politically independent since 1931. Mr. Trudeau

Britain, once patronizing, now is petulant and jealous

has achieved his hope that the Queen will appear in Canada and personally deliver into his hands some document that will make this forever plain. He may be said to resemble that Old Man of Hong Kong—

Who would frequently burst into song;
It wasn't the words
That frightened the birds,
'Twas the horrible *dooble ongtong.*

The *double-entendre* in this case would be that Canada would find herself spiritually and psychologically naked and would have to decide who she was and what she stood for.

Plenty of fodder for neurosis here, I think you will agree. But neuroses assert themselves in the conscious mind when some problem in the unconscious demands solution, and it is from the unconscious that the solution eventually emerges. Our solution is near enough at hand for us to guess what it is: Canadians will have to stop playing innocent country jakes (which has been a disguise for at least fifty years) and admit that we are a special breed of North Americans, tough, resilient, and determined. That will not please our friends as did our earlier role, but it will be more honest and, in the long run, it will work better. We shall have achieved our revolution. We shall have found our own soul, whatever it may be, and whatever it may cost.

Robertson Davies—*novelist, playwright, critic, editor, teacher—is Canada's foremost man of letters. His most recent novel is "The Rebel Angels" (Viking).* ▽

NEW DANSKIN® BRAS AND PANTIES

DANSKIN and ✕ are licensed trademarks. Made with Du Pont Lycra® Spandex.

NEW DANSKIN UNDERDRESSINGS GO UNDER EVERYTHING! BRAS AND PANTIES THAT HUG THE BODY. SEAMLESS STRETCH BRA SOFTLY UNDERSCORED WITH STRIPES. STYLE 934, WITH CAMISOLE STRAPS. AVAILABLE IN WHITE, BEIGE, OR SLATE, $11.00. SEXY LOW-CUT BIKINI IN COLORS THAT MIX AND MATCH. STYLE 944, $5.00. ALSO AVAILABLE ARE FRONT-CLOSURE AND LACE TRIM SEAMLESS STRETCH BRAS. MATCHING BRIEFS AND BIKINIS TOO. NEW DANSKIN UNDERDRESSINGS. FIND THEM WHEREVER BRAS AND PANTIES ARE SOLD.

DANSKIN ✕ NOT JUST FOR DANCING™

© 1982 Susan Bennis/Warren Edwards

"FAINT"

THE MOST EXTRAVAGANT SHOES, BOOTS, AND ACCESSORIES IN MANHATTAN
440 PARK AVENUE, NEW YORK, NY 10022 (212)755-4197

SUSAN**BENNIS**WARREN**EDWARDS**

"Between taking classes and teaching classes, I like to feel my freshest."

"Feeling fresh is part of feeling confident. And when you teach children, that's important. That's one reason I started using Lightdays® PantiLiners.

I have classes right after I student-teach, so now I carry Lightdays with me. I can change them anytime—they're like an instant freshen-up.

Freshness is important, but I don't want to wear a pad that's uncomfortable. Lightdays are so thin and soft—I didn't believe they could be so comfortable. Now they're just an everyday part of taking care of myself."

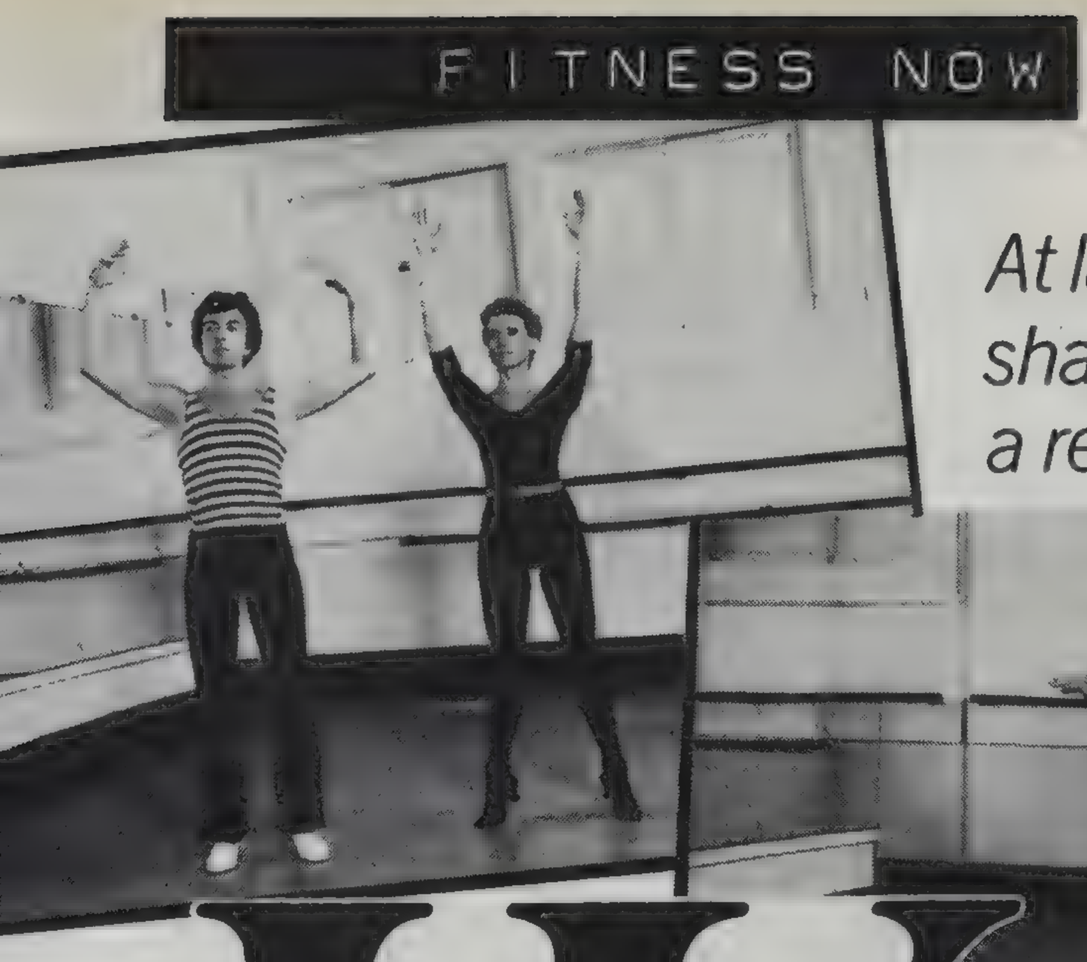
—Kelly Reed

No matter how busy your day is, Kotex® Lightdays PantiLiners can help you stay just-showered fresh, anytime. They're soft, delicate pads that help protect against discharge and spotting. And the contoured sides and three adhesive strips make Lightdays PantiLiners comfortable enough to wear all day, every day.

Why would a student teacher like Kelly Reed use Lightdays® PantiLiners?

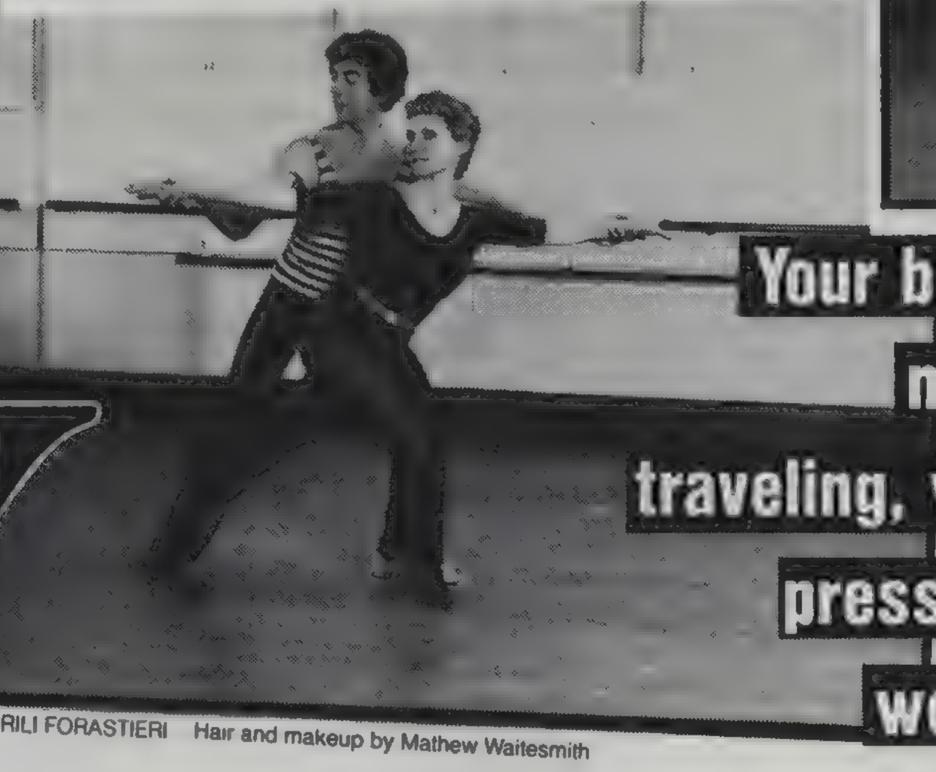
For just-showered freshness, anytime.

©Kimberly-Clark Corp. 1981



exercise

At last: a 10-minute shape-up plan...plus, a real-life energy profile



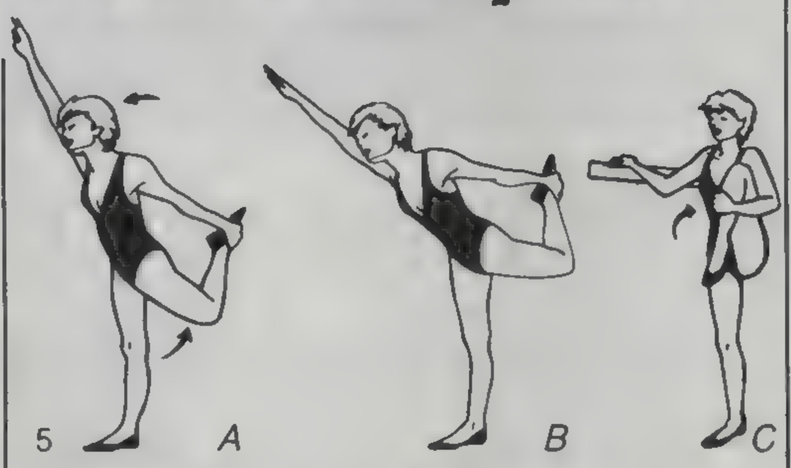
Your body *needs* exercise, more so when you're traveling, working hard, under pressure. Here, one busy woman's solution. . .

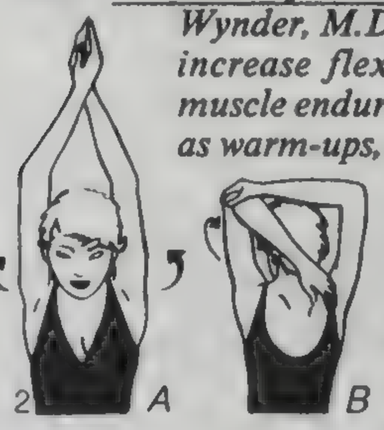
Photos, MARILI FORASTIERI Hair and makeup by Mathew Waitesmith

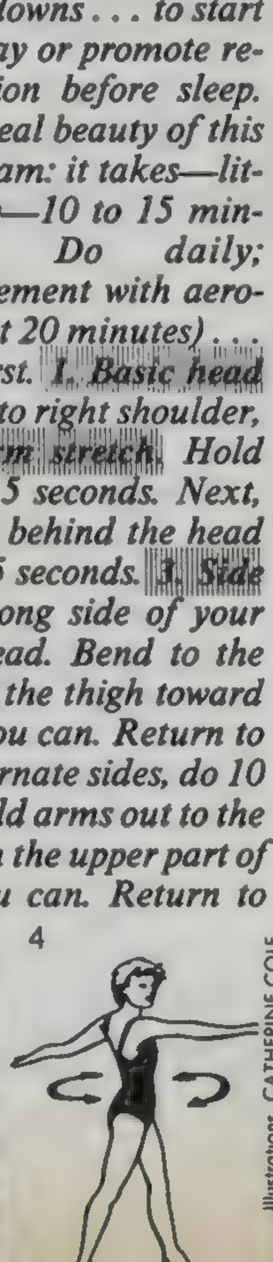
What gives Barbara Siman Strouse (above), mother of four, professional dancer, choreographer, the stamina needed to keep up with her fast-paced career/family life? Daily hour-long dance classes when she's home in New York. On the road, which is frequently, she substitutes walking or hiking—"at least two miles a day, along with stretch exercises I do as soon as I wake in the morning." Above: Barbara's New York workout with Harry Woolever (of the International Dance School at Carnegie Hall), of which she says: "It not only keeps me limber but gives me a positive feeling about my body."

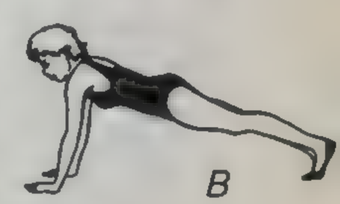
"Daily dozen" exercise plan

For women who complain of no time to exercise, one solution: the "daily dozen" exercises here—adapted from the American Health Foundation's The Book of Health, edited by Ernst L. Wynder, M.D. (Franklin Watts)—to increase flexibility, strength, and muscle endurance. They can be used as warm-ups, cool-downs . . . to start the day or promote relaxation before sleep. The real beauty of this program: it takes—literally—10 to 15 minutes. Do daily; supplement with aerobics (3 times a week for at least 20 minutes) . . . but check with your doctor first. ***1. Basic head roll.*** *Circle the head from left to right shoulder, then reverse, 10 times.* ***2. Arm stretch.*** *Hold arms over head as in A for 15 seconds. Next, each arm should be stretched behind the head (B) with the elbow bent for 15 seconds.* ***3. Side stretches.*** *Place right arm along side of your body; extend left arm overhead. Bend to the right, sliding right arm along the thigh toward the knee, lean over as far as you can. Return to start; repeat on other side; alternate sides, do 10 times.* ***4. Trunk Rotations.*** *Hold arms out to the sides; keep heels on floor. Turn the upper part of the body slowly as far as you can. Return to starting position after each stretch; alternate sides; repeat 10 times.* ***5. Hamstring stretch.*** *Start by facing a wall with arms extended, palms against wall. Keeping feet flat on floor, bend elbows and move body toward wall until your cheek touches it. Push back out with your hands, straightening your arms; repeat 10 times. Next: Bring hands together on wall, lean forward, and place your head against your hands. Bring right foot forward, bending right knee, keeping body and back leg straight. Hold this position for 30 seconds. Switch legs. Repeat the exercise, this time bending the back leg slightly, keeping the trunk straight; hold 30 seconds each leg. Next: Assume position shown in figure A. Reach behind you and bring the heel of the left foot as close to the body as possible; 15 seconds each leg. B. Keep standing leg straight, grab left foot with left arm (also straight); lean forward as you stretch. Stretch each side 10 to 15 seconds. C. Standing straight, hold onto something; grab left knee; bring it close to the body for 20 seconds. Repeat other leg.* ***6. Toe touch.*** *Stand with legs crossed; bend slowly from the waist; try to touch the floor in front of your toes. Hold 5 seconds; come up with knees* bent. ***7. Half knee bend.*** *From a standing position, bend knees only halfway into a squat; simultaneously, swing your arms in front of you, palms facing down. Return to start; repeat 10 times.* ***8. Sit-ups*** *should always be done with hands behind the head (not neck), back against floor, knees bent. Tuck chin into chest, roll forward into sitting position with your elbows touching knees; return to starting position. Do 10 at first; progress to 40.* ***9. For abdominals.*** *Lie on floor with knees bent, arms along sides, as shown. Raise hips off floor (see above) as far as you can while keeping shoulders on the floor. Then, tighten buttocks and abdominal muscles. Hold this position for 5 seconds, gradually increase count to 10. Do 5 to 10 times.* ***10. Push-up variation.*** *A. Squat down as shown. B. With weight on arms, kick out legs in back. Keeping body and legs straight, bend elbows until your chest touches the floor (C); return to position B, then hop back to starting position A. Do 10 times; work up to 30.* ***11. Sit and reach.*** *Sit on floor with back tall and straight, legs spread out, arms extended to sides. Bend over at waist, reaching arms toward toes. Try to touch toes. Do each side 10 times.* ***12. Hips, lower back.*** *Lying on floor, legs straight, grab one leg as shown and pull toward chest. As you do, roll shoulders and head toward knee; hold for a few seconds. Switch legs; repeat 10 times.*



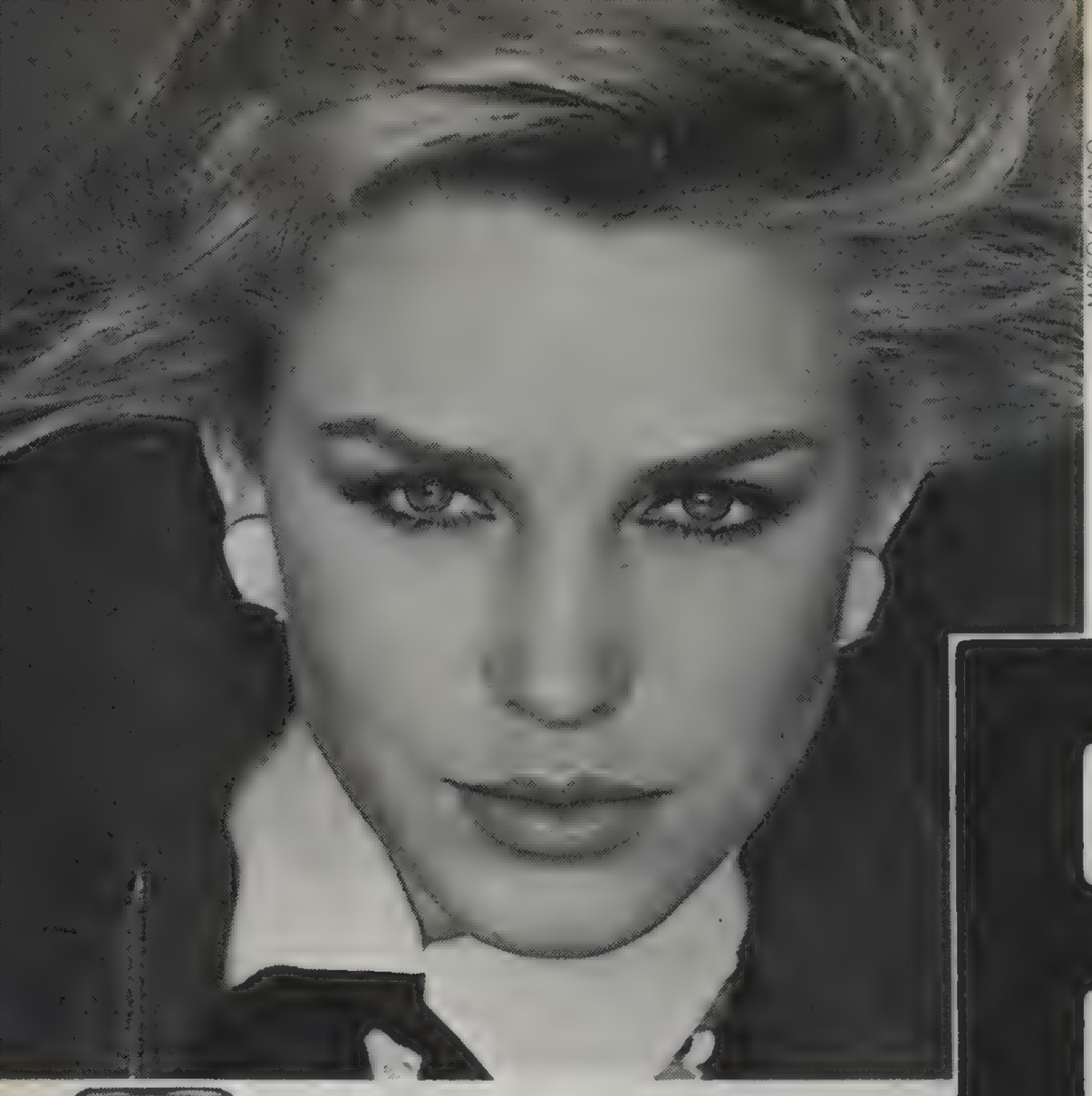






From The Book of Health © 1981 by the American Health Foundation. Adapted by permission of Franklin Watts, Inc

Illustrations, CATHERINE COLE



MARCO GIAVIANO

choices

New fragrance treasures...day/night scents...luxuries for the bath

For those times when you're dashing from the office to an evening out, a splash of fragrance can be the "lift" your spirits, senses need. Making the transition from day-to-night scent, though, requires care. If your skin tends to retain fragrance, a new scent applied in the evening may combine with your still-lingering daytime scent to create a third fragrance—which you may or may not like. Suggestions: Switch fragrance *forms* rather than fragrances, from scented moisture cream, used in the A.M., for example, to perfume at night. Or, start from scratch again by going home and taking a shower. . . . Fresh, citrus-y scents definitely right for daytime: Molyneux's Quartz, Elizabeth Arden's Blue Grass. Sultrier, muskier late-night options: Habanita—recently reintroduced by Molinard—Guerlain's Mitsouko, and Yves Saint Laurent's Opium.

FRESH idea for ''lining'' a wooden lingerie drawer with fragrance, from Barbara Ohrbach of Cherchez NYC: Rub essential oil/perfume into the wood. A long-lasting way to ''personalize'' clothes.

Special

Bottles to cherish, collect, that hint at the unique new French fragrances within. Or Noir (top left)—literally, "black gold"—is the creation of jewelry designer Pascal Morabito, who grew up in Grasse, chose native flower jasmine as its keynote. Nice touch: each bottle is "registered" for future refills. . . . Prince Henri Pierre d'Orléans designed the bottle for **Lys Bleu** *(center)—a meld of black currant, verbena, and rose—to reflect its royal heritage: the oak-leaf border, sun-shaped stopper are from ancestor Louis XIV. . . . For sculptress Niki de Saint Phalle (right), known for her "Nana" sculptures, the gold serpent atop* **Niki de Saint Phalle** *perfume bottles (bottom) is "the male"; his multicolored partner in embrace: "the female in all her glory." The scent: "the essence of seduction. A bit Oriental, a bit floral . . . mysterious."*

REYNOLDS ROLLES

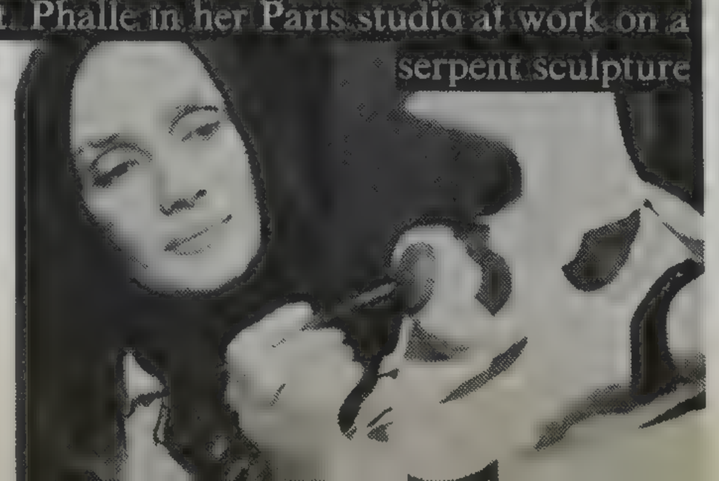
FRAGRANCE CLASH *can occur when "fragrance forms compete with, rather than compliment, each other," says Jack Mausner, Ph.D., vice president, research and development, Chanel. To avoid it, "use scents that are not overpowering, so that people in a room can enjoy the fragrances they are wearing, the scents of fresh flowers, the aromas of foods being served."*

"As a woman, I love a scent that is strong, that makes a statement . . . that blends sensuality and temptation"

—Niki de Saint Phalle

A refreshing way to apply fragrance: in the bath or shower, with scented soaps, oils . . . or afterwards, with fragranced talc, moisturizer. Look for new afterbath creams from Pavlova, Arpège, Lancôme's new Magie Noire line of bath products.

St. Phalle in her Paris studio at work on a serpent sculpture



GIANNI VERSACE *(right)*—**whose designs have given new meaning to modern dressing . . . who helped put Milan on the fashion map—has created a fragrance for "the woman who represents today's life. She is seasonless, changes from day to day. She's very interesting, very modern," as is Versace's new signature scent, a contrast of floral notes—honeysuckle, lavender, French marigold—with a "twist" of sandalwood.**

Of the shift from working with fabrics to essential oils, Versace says: "Fragrance should be designed in the same way as clothing. It must be distinctive enough to catch the attention, yet not overpowering, classic but not conventional. When a woman wears it, it must become *her* fragrance."

Large photo, *above:* clothes, Calvin Klein; earrings, Kai-Yin Lo. Hair, Stephane Lempire for John Sahag. Makeup Vincent Nasso. Details, last pages

"SHEER ENERGY® PANTYHOSE MAKES ME FEEL LIKE DANCING!"

©1981 L'eggs Products

"I've been on my feet for six hours, and you know how I feel? I feel like dancing! That's because I wear SHEER ENERGY,® The Pantyhose With All Day Massage.® It stimulates and refreshes my legs. Looks terrific, too. Try SHEER ENERGY. And don't be surprised if it makes you feel like dancing!"

NOTHING BEATS A GREAT PAIR OF L'EGGS.®

SHEER ENERGY and The Pantyhose With All Day Massage are registered trademarks of L'eggs Products for pantyhose
Available in SHEER ENERGY® Reinforced Toe, SHEER ENERGY® All Sheer pantyhose, and SHEER ENERGY Undie-L'eggs® panty/pantyhose in one

This is the time.

To explore the elements.
To unearth the mystery.

This is the place.

Hawaii
The Isles of Smiles™

The awesome "Grand Canyon of the Pacific," Waimea Canyon on the island of Kauai.

EMERAUDE by Coty

Available at Strawbridge & Clothier

EMERAUDE by Coty

Available at Carson Pirie Scott & Co.

This is the time.

To find your path.
To create your future.

This is the Emeraude of your life.

This is the time.

To ignite the passion.
To become the magic.

This is the place.

Hawaii™
The Isles of Smiles

The sun goes down, the moon comes out, and the sky blazes with color over Chinaman's Hat on Oahu.

EMERAUDE by Coty

Available at DAYTON'S

EMERAUDE by Coty

Available at G.FOX

The dazzling fury of Madam Pele,
Hawaii's legendary volcano goddess.

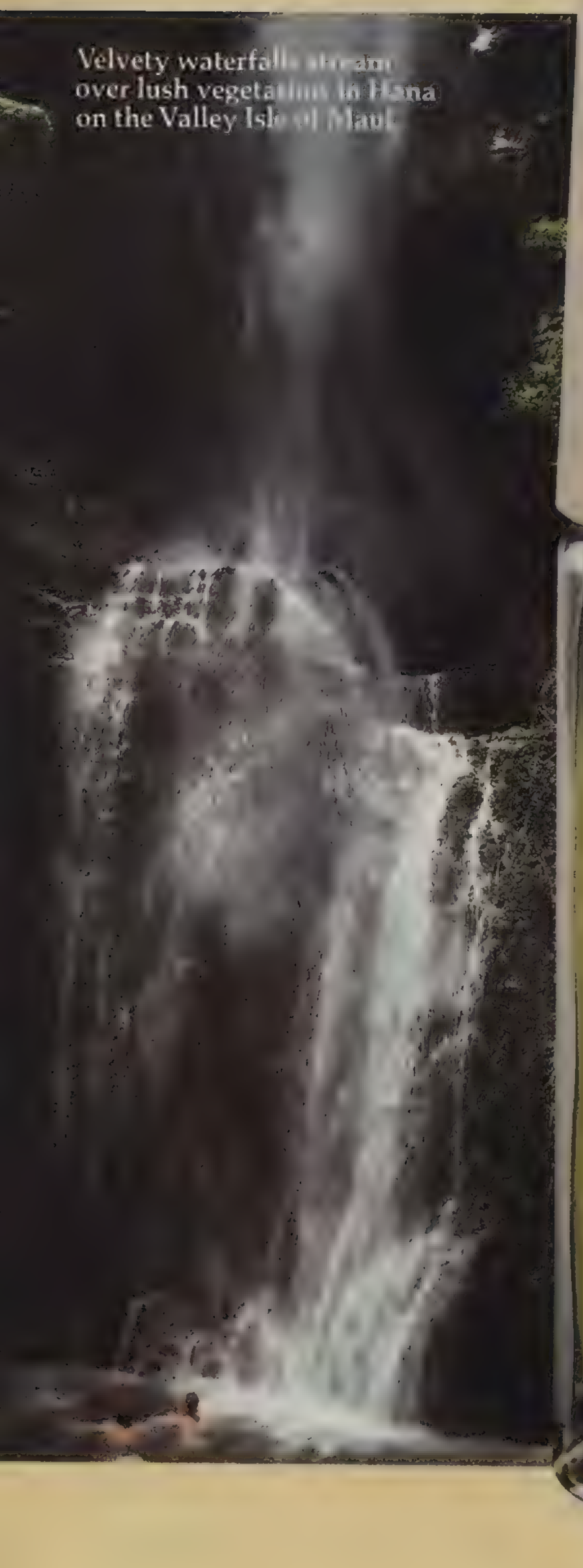
This is the time.

To reach new heights.
To celebrate the woman you've come to be.

This is the Emeraude of your life.

This is the time.
This is the place.

Hawaii
The Isles of Smiles™



EMERAUDE
Perfume by Coty

Available at
Higbee's

This is the Emeraude of your life.

HAIR NOW

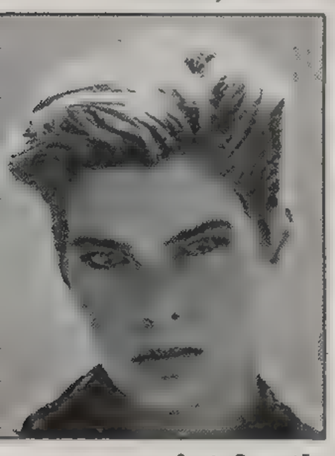
fall closeup...

What works now, looks newest:. controlled hair... no matter what the length

Just as with fashion, the editing process works behind the scenes regarding the hair you see in this and every issue: new cuts, subtle differences in hair shape . . . attitudes are just as planned—just as deliberate—and take working out. The news right now (and there *is* news) is told by the photographs *below,* all gleaned from pages later in this issue. . .

what's news...

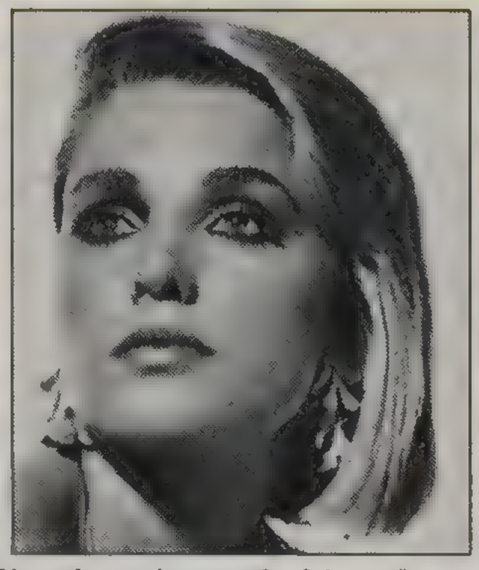
The point we're making about hair now? That, while clearly there's no one hair length or hair shape that's going to work all the time for every hair type and texture, a certain feeling of "control," of finish said "news" to us from the first. As we worked with the hair looks in this issue, our ideas in theory were borne out in practice: again and again, the haircuts that looked best, seemed most modern, that worked best with the direction of the clothes (their cleaner, leaner, narrowed lines) were consistently the cuts that were either shorter—neat, off-the-face—or longer hair that had the look and feel of short—meaning tamed, controlled. The idea became the jumping-off point for the hair in this issue. . .



Example: model Leslie Winer's hair, small photo, *above left,* done for us by Christiaan. The feeling—the look—we were after: noticeably shorter, crisper, trimmer. Christiaan brought her hair into what he called "a distinct line, sharper, not shaggy." Which makes good sense. Fall clothes—jackets and coats with upturned collars or trimmed with fur, high-neck sweaters and blouses, mufflers—demand that cleanness of line. The final cut: smoothed away from the face, side-parted, angled up, clearing the upturned shawl collar, woolly muffler. Our point: the less cluttered the line, the better hair works with what you're wearing. . .

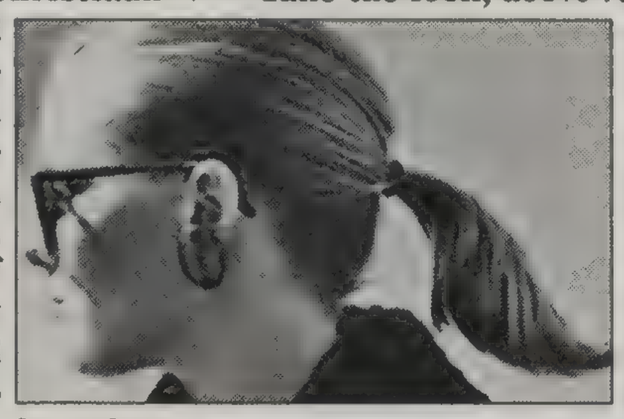
Short hair, while it's the most obvious way, isn't the only way to achieve the smoothed, controlled look we wanted (and not every woman wants or has the features to carry off short-short hair). But when you're working with longer hair—past shoulder-length—most often you'll find it's going to look newest—neatest—tied back, tamed, close to the head, not blowing around your shoulders. Look at model Kim Alexis (large photo, *top*). Christiaan pulled her long hair back on the sides, with softening bangs—a neat look, and for day, for work, very much a bonus for a working woman. For Nancy Donahue, *below,* a soft, sleeked-back ponytail was the answer to "control." We liked it slightly lifted up from the nape . . . that way it looked newest, unfussy, uncluttered. . .

The important words for hair now are "controlled, tamed" . . . very much a finished look



Evenings are times when a truly good cut comes through for you. For us, working on this issue, the same feeling we had wanted for day—the sleekness, the cleaned-up control—held fast. Part of the reason: practicality, in a real-life situation. Knowing that few of us have the time or inclination to go for elaborately "done" hair; knowing that evenings now tend to call for quick changes—a fast shower and something we can do to our hair ourselves.

Take the look, *above right,* on Anette Stai, done by Garren of Garren, New York—simple, classic, and worn with, perhaps, the most opulent clothes in this issue. Our thinking: when the clothes are different textures (here, coupe de velours and gold filigree lace!; see pages 502-503), when there's a lot going on, the hair should be simple, not long and wild and flowing. Garren, too, prefers hair either "very short, or like this—classic, blunt cut, just at the jaw." Point: anything more—anything excessive (too much hair, or even too much makeup, for that matter) would have looked overfashioned, overdone.



For the times when you do want more . . . for really big evenings . . . for a gala—that's when you *will* see more of a "look." Our example: the hair *at right,* on Isabella Rossellini, hair that's shaped, very, very controlled (to get it, stylist Gerard Bollei, at the Galleria, gently teased the hair, brushed it smooth, then lacquered it lightly to hold the oval shape). "For the ultimate—for a gala look, this was the solution—sleek, streamlined, delicate in strength," he said. Perfect, not always, but when the clothes—the mood—call for that sort of drama . . .

NEWS ROUNDUP **With the hair looks above—and especially when you're watching "line" more than length, the condition of your hair is key. "Often hair that's colored doesn't look as healthy or appear in as good condition when it's too full, loose, or just blown-dry," commented Martin Parsons, hairstylist for Redken. "That's when hair that's more 'stylized,' more 'sculpted' is the answer—hair that's smoothed with setting gel or lotion gives the illusion of being healthier, shinier, in better condition." . . . Celebrating one hundred years in the beauty business: Glemby International. This month kicks off its year-long celebration . . . with good reason—Glemby's now the largest hair-salon company in the world, with about 1250 salons in nine countries, mostly located in department stores. . . . Another milestone: the establishment of the first "home base" for the Intercoiffeur Association, at the House of Nations, Paris. From there, the two-thousand-strong by-invitation-only membership will monitor international hair news, techniques, trends.**

I Trust Clairesse®

Color You Can Trust.

Because Clairesse colors each strand
individually, you can trust Clairesse
to look natural.

Conditioning You Can Trust.

Because Clairesse actually improves
the condition of your hair as it colors,
you can trust Clairesse
to make your hair feel healthy.

Gentleness You Can Trust.

Because Clairesse has an exclusive
no ammonia formula, you can trust
Clairesse to smell gentle–
and to gently color, shampoo
and condition your hair.

Clairesse

The Haircolor You Can Trust.

Clairesse Golden Blonde shade #206 © 1982 Clairol Inc.

CASUAL HAIR WITH STRONG SHAPE REAL POLISH IS EASY TO ACHIEVE START WITH AN EXCELLENT CUT SAYS RICK GILLETTE WHO STYLED THE HAIR DID THE MAKEUP ABOVE SPRAY SETTING LOTION ON DAMP HAIR DIRECT INTO PLACE LET DRY NATURALLY FOR MORE CONTROL MORE LINE WHEN HAIR IS DRY BRUSH THROUGH BACKCOMB SLIGHTLY FOR VOLUME

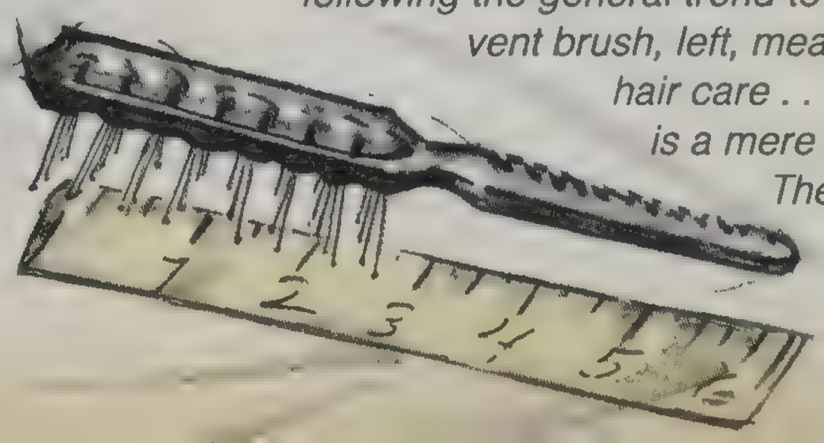
BLACK

skin tones range "from almost black to light sand" making hair-coloring an especially delicate choice for black women, says Naomi Sims in her new book, "All About Hair Care for the Black Woman" (Doubleday/Dolphin). "If you move too far from your true hair color, not only will you skew your overall appearance but the harsh treatment can damage your hair. If your colorist suggests a tone lighter than the one you picked, you may have the wrong colorist. The steps a good colorist should follow: patch tests the day before treatment; strand tests; examines scalp; queries you about any other previous treatments; applies tint formula one section at a time; rinses thoroughly once the desired color has been achieved; follows shampoo with a neutral rinse. Highly resistant or very soft hair, relaxed hair, and brittle hair may require conditioning treatments in the tinting process. . . . Treat newly tinted hair with great care, condition regularly, choose products formulated for black women's hair." . . . Michael Weeks, NYC, has a three-stage hair-care system specifically designed to strengthen, soften, and gleam black hair.

For every age, every hair shade advice: "Leslie Blanchard's Hair-Coloring Book" (with Zack Hanle; Doubleday) . . . "Louis-Guy D's Everything You Need To Know To Have Great-Looking Hair" (A & W) is just that—in paperback by Louis Gignac and Jackie Warsaw.

HAIR HEALTH determines the end results, whether you're coloring your hair or upping volume with a perm. Conditioning hair before and after treatments helps. Newest boost: permanent-waving formulas with built-in moisturizers. L'Oréal's Premiere Perm has a moisture shield to prevent frizz, damage, highlight natural softness, shine.

Hair tools: pared down, compact for travel,



JACK KEELY

following the general trend to miniaturization . . . Vidal Sassoon's vent brush, left, measures up for gentle, even-when-wet hair care . . . Kent of London's half-round brush is a mere six inches in a drawstring pouch. . . . The tiniest curling iron, BaByliss, has a bristled wand that retracts into its handle, tucks in a five-inch case (write, La Coupe Salon, 694 Madison Avenue, NYC).

NUBEST & CO. SALON
MANHASSET, NEW YORK

YOSH FOR HAIR
SAN FRANCISCO
N. CALIFORNIA

L'IMAGE SALONS
DALLAS, TEXAS

UGO DI ROMA
CORAL GABLES
MIAMI, FLORIDA

J. GORDON DESIGNS
CHICAGO, ILLINOIS

GENE JUAREZ SALONS
SEATTLE, WASHINGTON

SHEAR ARTISTRY
GREENWICH, CONNECTICUT

PHOTOGRAPHY: GIORGIO LARI

J. Tiktiner

Jacobson's

J. Tiktiner

Available at
BERGDORF GOODMAN

We're Big

In 1981, for the seventeenth consecutive year, Ford and its affiliates sold more vehicles overseas than any U.S. based manufacturer.* And last year we outsold our nearest competitor by 33%, our biggest lead ever.

We're big over there. We sold more vehicles outside our home market than any other manufacturer sold outside its home market.

More than General Motors or Toyota or Nissan or Volkswagen or Honda or Mercedes-Benz or Peugeot or Renault or Porsche or Fiat or Volvo.

Here's what being so big over there means for you over here.

Being so big over there gives us a world full of resources. A solid example of our

*All sales estimates are based on production figures for 1981 calendar year.

Over There.

worldwide expertise is the Ford Escort. It's the best selling car in the world, because some of the best minds in the world helped design, test and perfect it.

And those minds, here and abroad, also helped design and engineer Escort's CVH 4-cylinder engine and its four wheel fully independent suspension system.

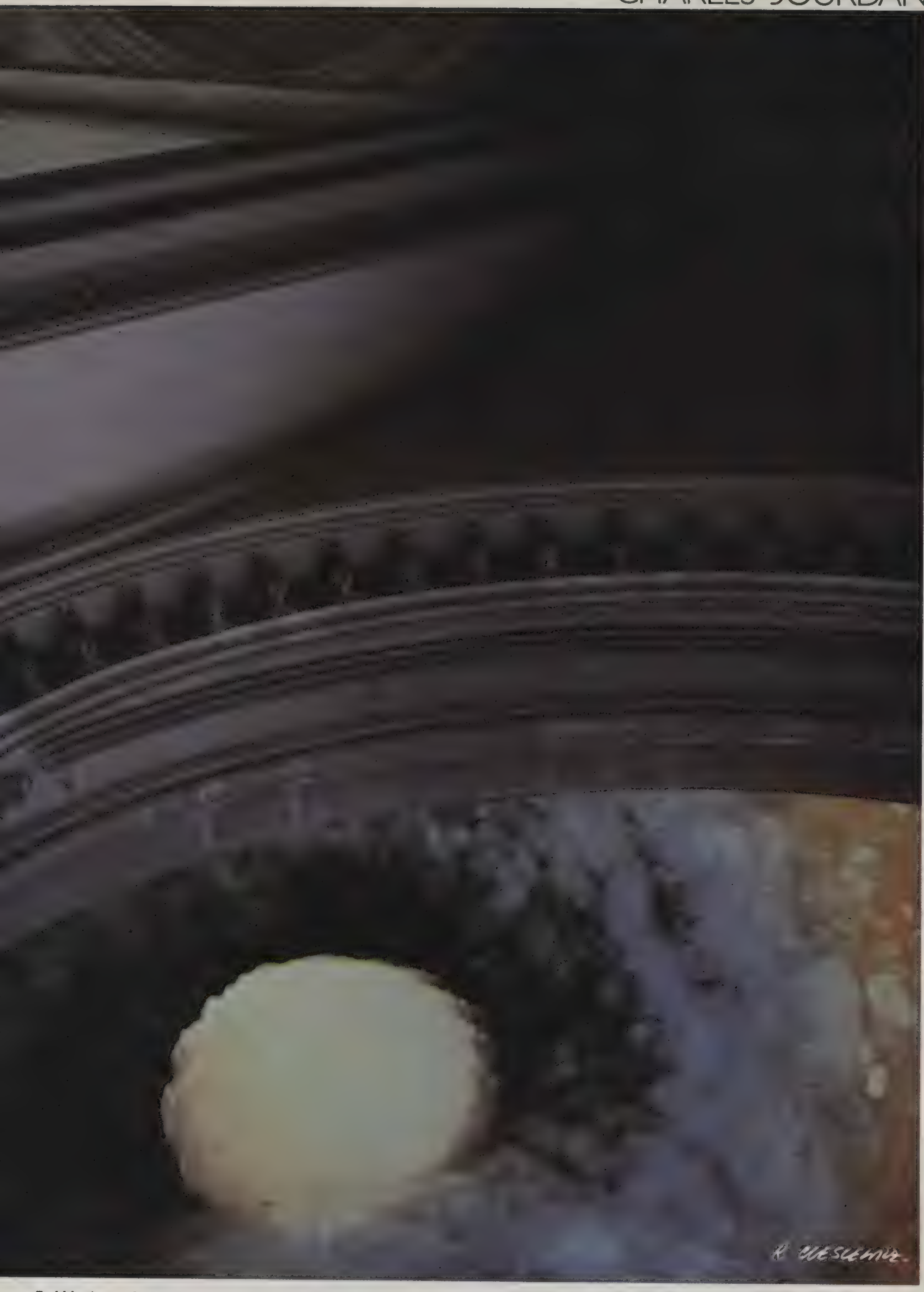
And they're working right now on the cars and trucks you'll be driving tomorrow.

That's why being so big over there helps us to make better cars and trucks over here.

There's A Ford In America's Future.

Shoe: *Narjac, $155* **New York City:** *Fifth Avenue at 55th Street, Madison Avenue at 66th Street, Macy's Herald Square* **Atlanta:** *Lenox Square*
Costa Mesa: *South Coast Plaza* **Houston:** *Galleria* **Dallas:** *Galleria* **Manhasset:** *Americana Shopping Center* **Miami:** *Mayfair in the Grove*

CHARLES JOURDAN chaussures



Bal Harbour: *Bal Harbour Shops* ***Beverly Hills:*** *Wilshire Boulevard at Roxbury* ***Century City:*** *Joseph Magnin* ***Chicago:*** *Water Tower Place*
Palm Beach: *Esplanade, Worth Avenue* ***San Francisco:*** *Joseph Magnin, Macy's* ***Short Hills:*** *The Mall at Short Hills* ***Tulsa:*** *Utica Square*

Almost 2 out of 3 women prefer one of these panty liners.

Carefree®

New Freedom®
Anyday®

New Freedom® Anyday® PantiLiners offer protection comfortable enough to wear any time. They're truly soft. They're quilted. And they give you the confidence of three strong adhesive strips.

The panty liner women like best.

© 1982 Kimberly-Clark Corp.

People are talking about Fitness

Fitting exercise into your life...

Have you noticed: lately, at dinner parties, over drinks, in the locker room . . . everyone is talking about fitness . . . about the exercise program she or he is doing . . . and comparing notes as to whom they're going to, where they've been, what's best, what works, etc., etc. And the problem they always, invariably, come back to, the question everyone asks of each other: how do you fit fitness into your life—i.e., find the time—at a moment when, for most of us, time is almost more precious than money. (Case in point: In a recent survey of working women, 49 percent said they were interested in exercise but didn't have enough time; 48 percent said they didn't have enough time for "just relaxing.") The answer—and the consensus among busy people: Schedule exercise . . . just the way you would a meeting or a visit to a doctor or a haircut. Make an appointment to exercise—and keep it! . . . "As time goes on, it will become more difficult to remain casual about exercise," says Leonard Schwartz, M.D., chief, division of psychiatry, department of medicine, University of Pittsburgh. "Perhaps tomorrow's educators will help to promote the virtue of vigor in a world where work and love are impossible without energy."

SUN/SKIN TALK

More and more, doctors have been talking to us—and among themselves—about the increasing clinical evidence suggesting that sunlight plays a significant and deleterious role in the health—and appearance—of skin. That M.D. talk has been directed not only to patients and consumers, but to government regulatory agencies and to the people who make the laws that help to keep our products and environment safe. One result: the SPF regulation, which for the first time made it possible for women to judge sun products by their proven ability to protect against UV burn.

Now, the government has begun to help us in another way. Some radio listeners, this summer, may have heard the weatherman report the "sunburn index." What is it? Like the wind-chill factor and pollen count, the sunburn index alerts you to the sun's strength, helps you gauge which suncreen to use, how long you can safely stay outdoors. The index is being calculated only for some cities now, but should be available almost nationwide by next summer . . . along with 3M's neat little suntan "calculator." You wear it—as you would a pedometer—to tell you when you've had enough sun.

Work/love: impossible without energy...

THE WORD "SPA," *for many women, in the past few years, has begun to take on new meaning. No longer just a "fashionable resort," a "fat farm," or a respite for pampered luxury, women look to a spa as a place to renew, get back on a proper exercise/eating/caring plan that so often gets lost in the rush of fast-paced living.*

With that in mind, there are three new "spas," all to fill different needs/voids among women . . . On ships taking passengers to China and the Far East, Pearl Cruises is offering an optional guest-lecture series. Among the speakers: food expert James Beard, beauty pro Aida Grey.

The newest "urban" spa, a target for out-of-town businesswomen, will open this year at New York's Barbizon Hotel. Its practical concept, geared to reducing jet lag: instead of arriving Monday for a NYC business trip, come the Friday before (or after) for a two- or three-day stay; there's a weekend program for revitalizing/reducing fatigue.

And, now there's a private "spa," which—if your house can accommodate three pros (two exercise, one nutrition) and six guests—comes to your home and puts you through the daily paces of walking, calisthenics, and pool work, interspersed with relaxation exercises, gourmet diet eating, for one week. Run by Fort Lauderdale's Health Pros, it's expensive but costs less than the total for a week at a spa for you and your friends.

—DOROTHY SCHEFER

SKIRT LENGTHS: **How short can you go?** It doesn't necessarily depend on the *shape* of your legs but on the *look* of your knees, says one Vogue fashion editor. But can you "reshape" them? Yes and no. Knee shape is mostly genetic—so there's not a lot you can do. But weak thigh muscles can contribute to "fat" knees, as can general overweight. Leg exercises, fast walking can help "slim" knees somewhat, so can panty stockings with a bit more control.

Embellish your home with the distinctive glow of our solid brass fireplace Screen. At $40 savings, it's a decorative way to discover Spiegel. (Order now and we'll send you our latest catalog.) Screen folds closed to lend a brilliant accent to a chair, corner or hearth. Open it for a decorative fireplace ornament. 37"Wx6"Dx24½"H, when open.
N77EK7701T — Add $5 shipping ..... Regularly $99.95... **NOW 59.00**

Call toll-free to open a Spiegel Account or charge to major credit card: 1 800 345-4500. Or send check to Spiegel, P.O. Box 7019, Chicago, IL 60680. Add sales tax in CA, IL, PA. If you don't wish to order, but want our catalog, send $3 (applicable to your first purchase) to Dept. 270. Spiegel, P.O. Box 6340, Chicago, IL 60680.

TX 335304 I
MILANO

LE JADIN

ST. LOUIS
ANN LAVIGNE

BEVERLY HILLS
YVES ST. TROPEZ

NEW YORK
YVES ST. TROPEZ

PURE WOOL

Priscilla.

Priscilla Designs for the Bride who Knows Her Own Style

Priscilla The Bride's Shop
Boston, Mass.

Priscilla at Burlington Mall
Burlington, Mass.

Priscilla at South Shore Plaza
Braintree, Mass.

Suky Rosan
Bryn Mawr, Pa.

Bridals by Roma
Ridgewood, New Jersey

I. Kleinfeld & Son
Brooklyn, New York

Sue Gordon
Birmingham, Michigan

Sue Gordon
Ft. Lauderdale, Florida

Bridal Party Penthouse
Hartford, Conn.

Gina's
Scranton, Pa.

Gus Mayer
New Orleans, LA

Jerolds on Oak
Chicago, Ill.

Jerolds
Clarendon Hills, Ill.

Jerolds
Oak Lawn, Ill.

Jerolds
Chicago, Ill.

PHOTOGRAPHY BENJAMIN KANARAK HAIR JASON SCHINK

norma

Ron Fritts
New York, NY

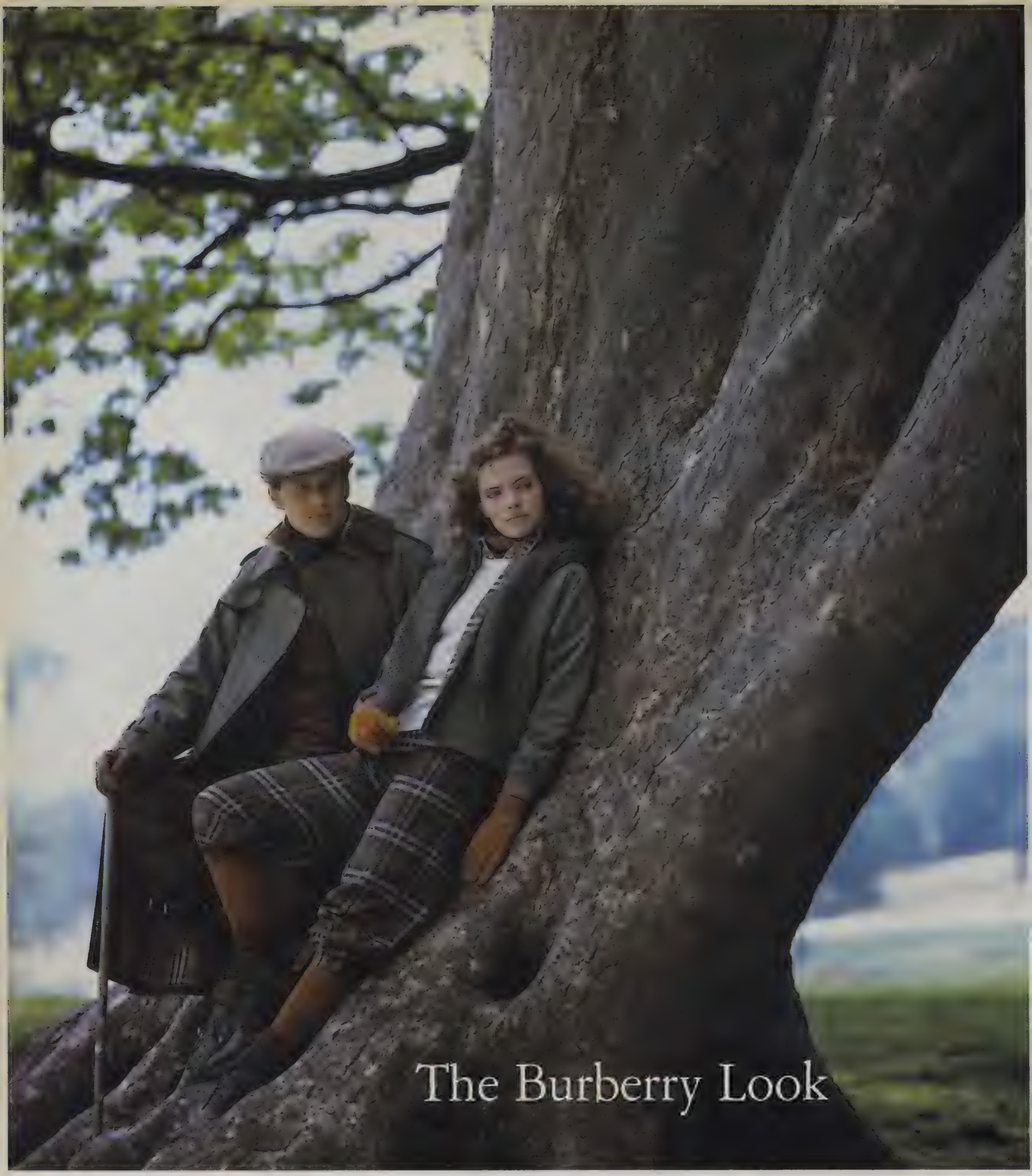
Jaynee Apparel
Jamaica Estates, NY

Talk of the Walk
Atlantic City, NJ

When in Canada visit...
norma
Ontario & Alberta

bag beenebag beenebag beenebag beenebag beenebag beenebag beenebag beenebag

geoffrey beene



For further information contact: Burberrys International Limited, Suite 1714, 1290 Avenue of the Americas,
New York, N.Y. 10104. Telephone: (212) 246 2570.

BY APPOINTMENT TO HER MAJESTY THE QUEEN WEATHERPROOFERS BURBERRYS LIMITED HAYMARKET LONDON

Burberrys®
OF LONDON

BY APPOINTMENT TO HM QUEEN ELIZABETH THE QUEEN MOTHER WEATHERPROOFERS BURBERRYS LIMITED HAYMARKET LONDON

Available from the Burberry stores in New York, Chicago and San Francisco and other fine stores throughout the country.

'Burberry' and 'Burberrys' and the device of an Equestrian Knight in armour are the registered trade marks of Burberrys Limited, London.
Every genuine Burberry garment contains a label incorporating a registered trade mark of Burberrys Limited.

CHANDLERS

Introducing sexy elegance! Black leather with a touch of suede. 49.99

Chandlers shoe stores in most principal cities

Albert Nipon

Silk sensations. ***Albert Nipon*** *designed our jacquard capelet blouse (left) in a blue silk as rich as lapis. $247. His skirt is also silk, immaculately blended with wool and patterned with zig zags of jewel-toned blues, golds, and bronzy browns. $323. Both for sizes 4-14 in Designer Sportswear. Right, Giulliana Imports brings us tuxedo dressing more womanly than you've ever seen! Made that way by irresistible silk charmeuse and a bountiful cascade of tux ruffles. Obsidian black or silvery grey. $205. Sizes 4-14 from Better Dresses. Shop by phone toll-free: Salt Lake, 321-6666; elsewhere in Utah, 1-800-662-9010; Western U.S., 1-800-453-5270. Call anytime, day or night.*

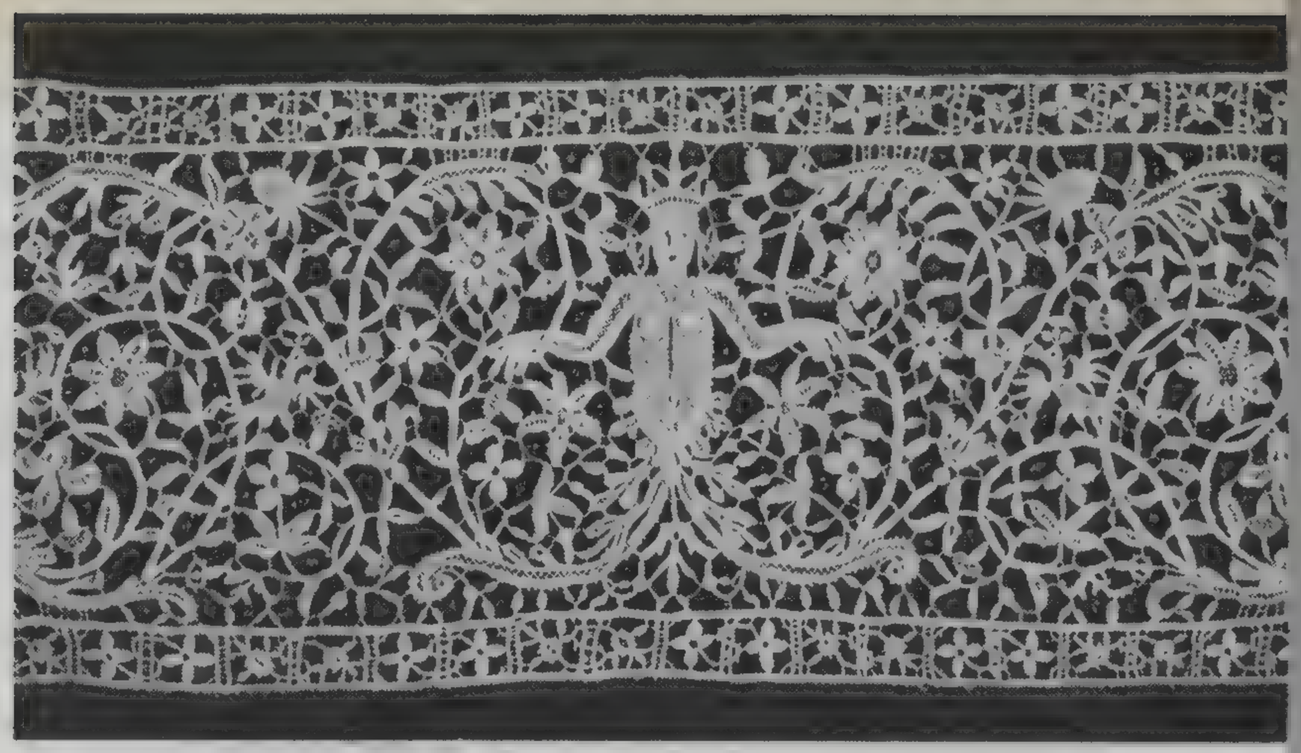
Z C M I

Giulliana

ZCMI

Talking about... Treasures

Our expert answers your questions about collectibles



A mermaid is delicately entwined in this intricate band of handmade twentieth-century Italian lace, at New York City's Cooper-Hewitt Museum, where a major lace exhibition runs through November 7. The real thing, *right:* a Queen Anne lowboy, circa 1735

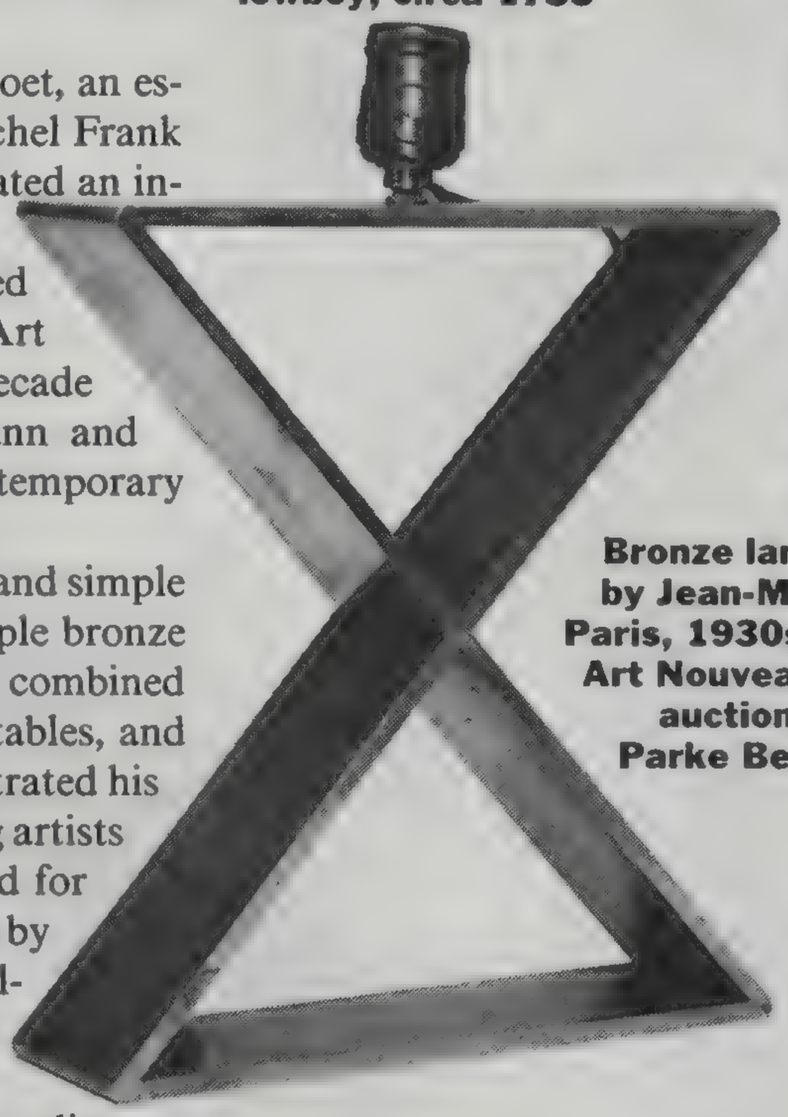
By Jeffrey Hogrefe

I have an unusual modern sofa said to be from the shop of Jean-Michel Frank. Could you tell me more about Frank. When and where did he work? Is his work important? Where does it fit into the market? D.L., San Francisco CA

A. A dandy, a poet, an esthete, Jean-Michel Frank along with Adolphe Chanaux operated an interior-design shop in Paris from 1933–1939. Frank's interiors marked a sharp departure from the elegant Art Deco furnishings introduced a decade earlier by Emile Jacques Ruhlmann and greatly influenced the course of contemporary furnishings.

Frank employed banal materials and simple forms in a study of subtlety: a simple bronze and leather sofa might have been combined with vellum walls, polished straw tables, and travertine marble floors. He orchestrated his interiors, collaborating with leading artists of the day—Salvador Dalí designed for him his favorite "lip sofa" inspired by Mae West's lips, and Diego and Alberto Giacometti designed sculptural bronze pieces.

Most Frank interiors have been dismantled—including the famous Rockefeller apartment at Rockefeller Center and the Templeton-Crocker apartment in San Francisco—and individual *(Continued on page 340)*

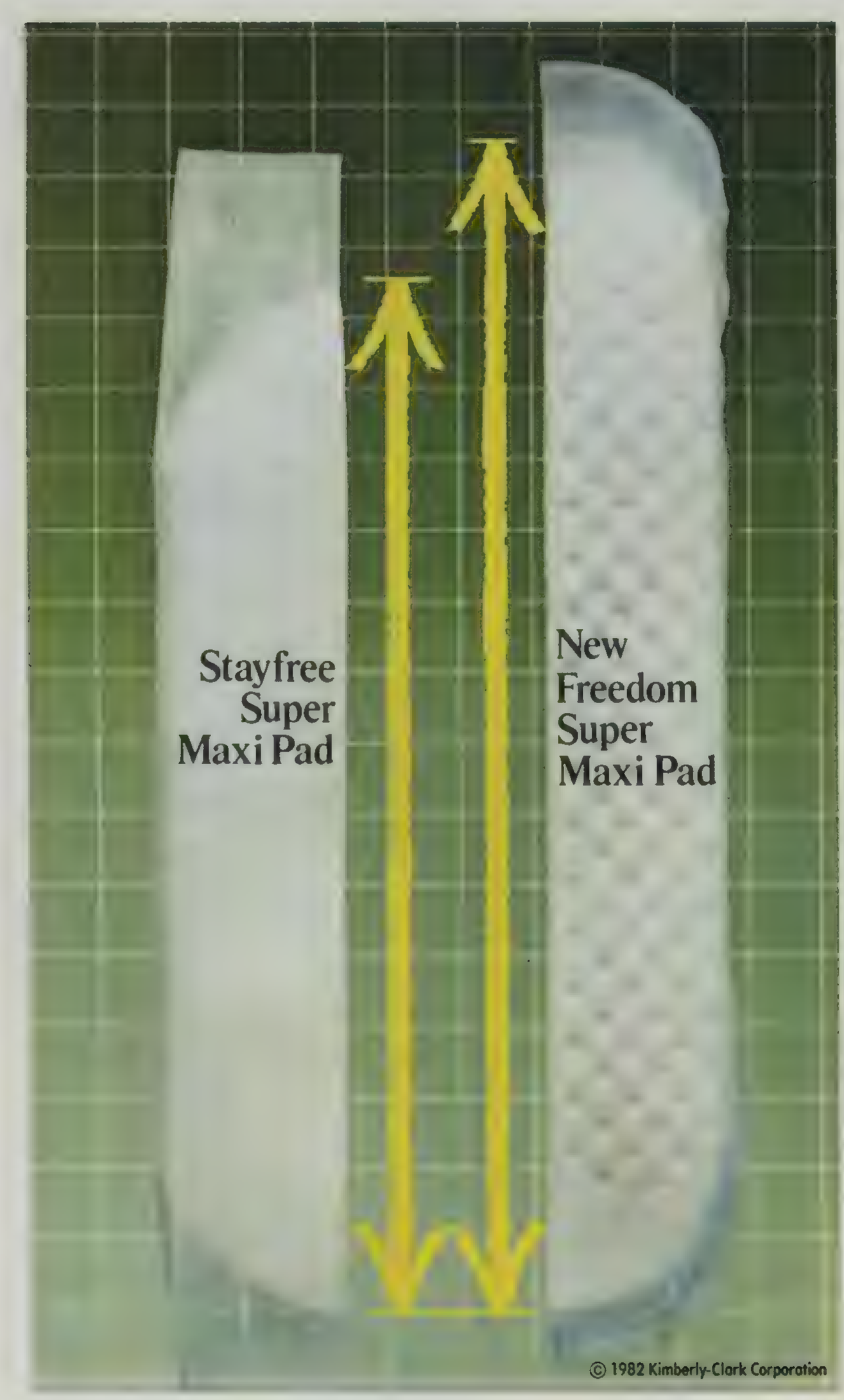


Bronze lamp standard by Jean-Michel Frank, Paris, 1930s, part of an Art Nouveau, Art Deco auction at Sotheby Parke Bernet in NYC

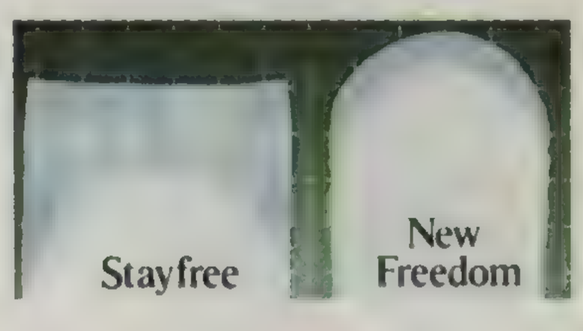
Glazed earthenware teapot by American art potter George Ohr. *Left:* Wrought-iron and leather settee by Alberto Giacometti for Jean-Michel Frank

Longer and more comfortable

New Freedom® Super Maxi is better than Stayfree®



- Longer for more protection than Stayfree Super. Unsurpassed absorbency.
- Rounded corners for more comfort than Stayfree Super.



- Three adhesive strips to stay in place better. Stayfree Super only has two.

- Preferred in consumer tests by 2 out of 3 women over Stayfree Super.

NEW FREEDOM®

The super maxi women like best.

TREASURES

(Continued from page 338)

pieces have begun to surface recently at auctions in New York, though the market is still centered in Paris. Frank's designs—sometimes inspired, sometimes kitsch—can be seen in *Jean-Michel Frank/Adolphe Chanaux*, by Leopold Diego Sanchez (published in 1981 by Editions du Regard-67 rue Montorgueil, 75002 Paris) and on occasion in New York City at Sotheby's, 1334 York Avenue; Christie's, 502 Park Avenue; and in Paris at Blondel Alain, 4 rue de Miromesnil.

Q. *I have a Queen Anne lowboy that I've been told is old and valuable. Is this true?*

D.M., Larchmont NY

A. Right and wrong: You have a circa 1730 Queen Anne-style piece made in Connecticut or Massachusetts. But what you have is the base of a Queen Anne highboy, cut down to fit the proportions of a later room, not a lowboy. So altered, the piece loses most market value, is only worth between $1000 and $1500 at auction, according to Dean Failey, head of the American decorative-arts department at Christie's in New York.

Interest in early American furniture has increased remarkably in recent years, and collectors now pay up to $30,000 for a comparable lowboy, and between $15,000 and $20,000 for a highboy. These high prices for genuine furniture in good condition have forced collectors to scrutinize each piece for possible alterations. A Queen Anne highboy base thought to be a lowboy, one of the commonest alterations, can be detected by the width (a real lowboy is generally less than thirty inches wide) and by the top of the piece. Highboy bases usually exhibit different colored woods and unfinished molding on the top.

Although a matter of taste, Queen Anne is not as eagerly sought as Chippendale. The latter was made between 1760 and 1790—a time of greater prosperity—for rich merchants in Boston, Philadelphia, and Newport. Collectors have paid up to $360,000 for a Chippendale lowboy.

Q. *I have a couple of small and unusual pots said to be from the studio of George Ohr. Could you tell me how to identify these pots, when and where they were made, and where they fit in the market?*

N.N., NYC

A. One of the most fashionable kinds of American art pottery, George Ohr's work can be identified by the word *Biloxi* etched on the bottom of each piece, signifying Biloxi, Mississippi, where Ohr operated a studio at the turn of the century. The market for George Ohr pottery has grown since 1972, when about six thousand of his pots, placed in a warehouse in Biloxi by Ohr, were released to the public. Though most examples are still worth under $1000, dealers and collectors anticipate future increases, sparked, in particular, by an exhibition of Ohr pottery scheduled to open at the Museum of American Folk Art in New York City in 1984.

Antisocial, mad, and sometimes inspired, George Ohr developed extraordinary skill at the potter's wheel, throwing useless and witty pots nearly to the point of collapse, with folded, ruffled, twisted, pummeled shapes, and glazes ranging from livid, mottled pink to somber browns and metallic finishes.

Ohr's pots assault the boundary between fine and decorative arts. He made teapots that don't hold water (a hole in the base of the spout renders them useless), puzzle mugs with holes around the top (the puzzle is to find the right hole to drink from), cups that are impossible to drink from. Those that could be used for drinking often had a worm shape on the inside bottom to surprise (or horrify) the unsuspecting imbiber.

Q. *This silver cow is actually a cream pitcher. It works like this: the cream, which is deposited in a covered hole in the back, pours through a spout in the mouth of the cow. Some time ago, I inherited it from my mother. I've used it only once because I suspect it is valuable. Could you tell me if I may use it, when and where it was made, and how much it is worth?*

E.S., NYC

A. Go ahead and use it: Your silver-cow cream pitcher is a nineteenth-century copy, made in Holland to imitate an eighteenth-century English design and sold primarily to American tourists on the Grand Tour. It would most likely bring between $300 and $500 at auction, according to Anthony Phillips, head of the silver department at Christie's in New York City.

By comparison, an eighteenth-century example is worth considerably more. Although they look similar, it is easy to distinguish between the original and the copy by checking the hallmark on the bottom of the piece. Nearly all eighteenth-century examples were made by John Schuppe, an English silversmith with a sense of humor. He exploited the vogue for cows, originated, like many other eighteenth-century fashions, by Marie Antoinette. They were all marked with the Schuppe hallmark, which can be found, with most other marks, in *Tardy's Hallmarks: International Hallmarks on Silver* (London, 1981).

Even though the cow pitchers are not particularly fine examples of English Georgian silver (thought to be among the world's finest), they can fetch up to $6000. After all, they are rare and amusing accessories, a pun on the milk-producing abilities of cows, as it were.

Q. *This bronze candlestick—in the form of an armored warrior bearing torches—is one of a pair that has always been in my family and referred to as fifteenth-century Flemish. Is this true? Are they important or valuable? What should I do to maintain them?*

N.K., Washington, DC

A. You are close: these candlesticks are from a sixteenth-century bronze foundry in Northern Europe. Although important because they are old, they are run-of-the-mill domestic objects made for daily use for a middle-class family. They would most likely bring between $2000 and $3000 at auction, reports Alice Levy-Duncan, head of the sculpture department at Christie's in New York City.

Do not attempt to polish antique bronze. Bronze acquires a patina, a thin green-blue or light-green protective coating that should not be removed. The patina protects and enhances the beauty of the metal; combining with the orange color of the bronze, it mellows gracefully with age. Built-up surface dirt can be removed with an application of Murphy's Oil Soap, available at most hardware stores.

Because Renaissance masters roamed from town to town plying their wares, and because they rarely marked their wares, it is hard to know exactly where a common Renaissance

(Continued on page 347)

For a selection of diamonds of a carat or more, see your AGS jeweler.

When buying a gift this special, you want to be absolutely sure. And the American Gem Society (AGS) symbol is there to assure you.

Founded in 1934, the AGS is an organization of jewelers dedicated to ethical practice, high professional standards, and gemological expertise. Every AGS store has a Registered Jeweler on staff, so you can buy with confidence.

For more information, and the name of the AGS jeweler nearest you, write: American Gem Society 2960 Wilshire Blvd. Los Angeles, CA 90010 (213) 387-7375

MEMBER AGS AMERICAN GEM SOCIETY

A carat or more.
When a man's achievement becomes
a woman's good fortune.

The 2 16 carat diamond pendant shown below is enlarged for detail

An extraordinary diamond
of a carat or more.

Every diamond is rare.
But a diamond of a carat or more
is only one in a million.
And, like love, becomes more
precious with time.

A miracle among miracles.
Born from the earth. Reborn on a
woman.

The extraordinary diamond
solitaire. Show the world you
couldn't have made it without her.

A diamond is forever. DeBeers

Verbal promiscuity

"Everyone's got a story, but I no longer want to hear it"

BY MARY CANTWELL

I can still see her, more clearly than I can see myself or the three girls with whom I am playing bridge (as we did almost every night of our sophomore year) on the second floor of Blackstone House. She is tall and thin with long straight hair and an aquiline nose, and she is standing in the doorway of our smoke-filled room. "You'll never guess what I've been doing," she says.

We don't have to guess. She has sneaked off campus again, crouched in the back of a laundry truck, and met—whom? It's irrelevant. Names are unimportant, measurements are not, being "cute" is a killer. The words cascade, no invisible finger shushes her to silence. But what is memorable about her extraordinary promiscuity is not the fact of it but the defiant relish with which it is detailed.

We hated to see her those nights, hated the intrusion of chill winds and slippery bodies into the warm fug in which we sat—nineteen years old, dotted with Acnomel and shrieking "Who *dealt* this hand?" She had invited advances, but we had not asked for her assault; in stripping herself of privacy she was robbing us of ours. But she was, I see now, a woman ahead of her time.

I say woman because that is what she was, however unfinished, and because verbal promiscuity strikes me as a particularly female itch. For every famous male who has discussed his difficulties with, say, premature ejaculation with *Playboy* (there was one once, an actor, and I never see his films without thinking of his problem), I can list ten famous females who have bared their souls, and the peculiarities of their parts, to the public. But perhaps women have always been the wilder sex. There is the bridegroom in a story by Colette, for instance, who shrinks from his ardent bride. "You understand," he tells Colette, "That it was less than forty-eight hours since we . . . since we got to know one another and . . . I was almost at the point of being forced to say to her, 'I say, hey! Not so fast . . . Go easy there, for heaven's sake.' "

Wilder, yes, but quieter, until the Women's Movement issued us a license for speech. Sometimes talking took courage, because what emerged might be the verbal equivalent of pus. Listening took courage as well. Amateurs of analysis, who of us was schooled to the poker face and the noncommittal response? Twelve years of talking, though, and we are all professional ears. Is there anything we haven't heard?

A woman on the Phil Donahue show tells the world about being sexually abused in childhood while her father, the perpetrator, sits beside her mumbling about understanding. "Will you share with us your . . ." Donahue asks, and the drill probes deeper. Share. The word is an incantation, the source of the spell that will make us spill everything.

A couple on a new show called *Couples.* The magic has gone out of their marriage, she says, and as for their sex life don't ask. And he . . . he is proving her point merely by being there. What kind of man sits passively on TV's ducking stool while his wife announces that he's a wimp, a cooked noodle, a dulled sword? What kind of a woman has such a mouth? A woman who has flung off the ancient admonition to bite your tongue, keep it to yourself, don't let anybody get anything on you.

> ***I can list ten famous females who have bared their souls and the peculiarities of their private parts to the public***

In talking, one disarms the tyrant: he has no power over someone who has no secrets. Naked has become the best defense—regard the homosexual who dared not exit the closet until today, and hear the fervor of his proclamation. By speaking, he is not only releasing anger or pain or making a connection. Like many of the verbally promiscuous, he is ensuring that he will never be blackmailed, literally or figuratively, again. The truth has set him, and them, free.

But if telling all may be good for the psyche or for one's self-respect it is not necessarily good for literature, unless the raw material is alchemized by art. If I cringe when, as is the custom now, a writer brandishes her insecurities, evasions, and failures as a legless beggar does his stumps, it is not because I lack the stomach for confessions. Instead I am hungry for the delight that is a product of discretion. Self-censored from self-exposure, the discreet invent. They are the entertainers, the clowns and acrobats and aerialists who show us the world beyond the one in which we are drowning. ". . .when people compare Shakespeare and Jane Austen," wrote Virginia Woolf of two monuments to discretion, "they may mean that the minds of both had consumed all impediments; and for that reason we do not know Jane Austen *(Continued on page 346)*

RODIER PARIS

SCOTTSDALE—ARIZONA
Hilton Village Shopping Center
opening January, 1983

LOS ANGELES—CALIFORNIA
Beverly Center
(213) 657-3657

PALM SPRINGS—CALIFORNIA
Bank of Palm Springs Center
opening soon, 1982

SAN FRANCISCO—CALIFORNIA
Crocker Center
Post Street at Kearny

DENVER—COLORADO
Cherry Creek Square
(303) 320-6295

STAMFORD—CONNECTICUT
Stamford Town Center
opening soon, 1982

BOCA RATON—FLORIDA
Town Center
(305) 395-0661

COCONUT GROVE—FLORIDA
Mayfair in the Grove
(305) 446-5531

SARASOTA—FLORIDA
St. Armands Circle
(813) 388-4016

CHICAGO—ILLINOIS
Water Tower Place
(312) 337-0178

NORTHBROOK—ILLINOIS
1084 Northbrook Court
(312) 272-3753

OAK BROOK—ILLINOIS
Oak Brook Shopping Center
(312) 789-3230

TROY—MICHIGAN
Somerset Mall
(313) 643-6036

MINNETONKA—MINNESOTA
Bonaventure Shopping Center
(612) 544-6770

NEW YORK—NEW YORK
715 Madison Avenue
near 63rd Street
(212) 751-7506

CLEVELAND—OHIO
Beachwood Place Mall
(216) 464-8484

PHILADELPHIA—PENNSYLVANIA
Bourse Building
(215) 629-1784

PITTSBURGH—PENNSYLVANIA
The Freight House Shops
(412) 355-0864

DALLAS—TEXAS
Prestonwood Town Center
(214) 980-9916

HOUSTON—TEXAS
Galleria II
(713) 840-7252

Also available in Rodier Canadian stores:

ALBERTA

BRITISH COLUMBIA

ONTARIO

QUEBEC

RODIER
PARIS

ADDED TOUCH
Pittsburgh, PA

BETSY BUNKY & NINI
New York, NY

CHARIVARI
New York, NY

CHEZ CATHERINE
Ontario, CAN.

FAWZI
Boston, MA

JIMMY'S
Brooklyn, NY

LINA LEE
Beverly Hills, CA

LINDA DRESNER
Troy, MI

LINEA PITTI
Georgetown Park, Washington, DC

LORETTA BLUM
Dallas, TX

PINO'S
Seattle, WA

POMPIAN
Chicago, IL

ROSE LASH/CORRINE TRAVIS
New York, NY

RUTH SHAW
Baltimore, MD

SOPHY CURZON, INC.
Philadelphia, PA

SWANSON'S
Kansas City, MO

ART DIRECTOR ROBERTO ORLANDI - PHOTO AVI MEROZ

THE TWENTY-FOUR COLLECTIONS
Miami, Boca Raton, Bal Harbour,
Palm Beach, FL

YOUNKERS
Des Moines, IA

helyett

Allercreme™

Because all skin can be sensitive.

Stress, diet, or even a change in the weather can cause your skin to be sensitive. But with the proper care, even sensitive skin can stay young and more healthy looking. Allercreme knows this. That's why we've spent more than 35 years working with dermatologists to formulate the skin care products that are right for you. The results: a simple, scientific and effective line of skin care products.

And, now, Allercreme has developed a free Scientific Skin Analysis to assure you that the skin care regimen you choose is right for your skin type, before you buy it. Then, by following this simple regimen, twice a day, you can look forward to a lifetime of beautiful skin. Allercreme is sensitive to your personal skin care needs, because we know that all skin can be sensitive.

Look for the Allercreme Skin Care Center and free Scientific Skin Analysis at your nearest drugstore.

ALLERCREME™
HYPO-ALLERGENIC

©1982 ALLERCREME

VERBAL PROMISCUITY

(Continued from page 342)

and we do not know Shakespeare, and for that reason Jane Austen pervades every word that she wrote, and so does Shakespeare."

Nor is telling all necessarily good for acquaintanceship, which is why it may be time to resurrect the stranger on the train. Tell the stranger on the train your troubles and he carries them to the next stop. Tell them to someone whom you are bound to meet over and over again, and you are faced with them forever. "Remember me," the phantom says, "I'm the one you told about the day you . . . ." It is terrible to be continually confronted with the repositories of one's old nightmares. Almost as terrible as being the repository—unless, of course, one is blessed with a bad memory.

As for friendship . . . but that's another story. Some people are born to be the keepers of one's guilts, others to take one's mind off them, and wisdom lies in knowing which is which. And when the latter juggle their golden balls, they are trying to salve one's pain as surely as is the friend with the melting eyes.

Too often though, and especially now, we denigrate the juggler with his games, his small talk, and his charms until the day comes—and it always does—when only diversion will do. A day like this one, for example . . . .

I am hungry for the delight that is a product of discretion

Once upon a time there was a woman who was bored and lonely and sad. It was a grey and blowy afternoon and she was something of a red-nosed mess and if she had met a stranger on a train he, poor soul, would have been handed an earful. As it was she wandered through a greengrocer's where she met a man who was a juggler and brought him home. (They were friends.) They sat in her living room and drank tea while he told a tale about a poet he had known and the journey they had made to lay flowers on another poet's grave. Only they couldn't find the grave and left the flowers by another's stone . . . the story lasted through two pots of tea. And the woman, laughing (it was I), began to juggle too so that eventually the room was full of golden balls.

Maybe we are at the end of an era, in which case I am wishing with a crowd. Or maybe I am out of step, in which case I am wishing alone. My wish is for more jugglers, more people who adorn the air with shimmer and bounce. I know now—we all know now—that everybody's got a story. I no longer want to hear it, I don't even want to repeat my own, not even on the nights when I lull myself to sleep with autobiography. Instead, I would like to hear what my father called "smart talk." Ordinary talk, too, about the neighbors and the weather and the time and the tides. News of the world, news of the city, news of the block. An occasional silence, the kind that breeds love and friendship, would be nice, too. ▽

TREASURES

(Continued from page 340)

bronze article, like this one, was made. However, it is easy to distinguish between those made in Northern Europe and those made in Southern Europe. Northern European bronzes are generally cruder and heavier than their Southern counterparts, which are finer, with unusual and inspired devices such as bird claws, human bodies, and animal heads.

The market hierarchy goes like this: bronze domestic objects—candlesticks, inkwells, boxes, chargers, and other housewares—tend to bring less money than figures—of religious, mythological, and political heroes. The figure posed a greater challenge to the master.

Interest in Renaissance bronzes, which reached its zenith in the 1920s, when a figure could bring as much money as an Old Master painting, might be renewed in 1984 when the Jack and Belle Linsky collection of Renaissance works of art will be unveiled in New York City at the Metropolitan Museum of Art where it was recently acquired from Mrs. Linsky. Other notable collections are housed in the Victoria and Albert Museum in London, and the Cleveland Museum of Art.

Q. *I recently found some old lace in a trunk. Could you tell me more about collectors of old lace, and where old lace is sold?*

H.D., San Francisco CA

A. Although interest in lace was greater fifty years ago, when society mavens displayed their collections on gold-edged boards, a popular tea-time diversion, there is some renewed interest in antique lace today. Sales at Christie's and Sotheby's in New York City and London have been successful recently, with popular wearable lace from the turn of the century—collars, cuffs, cravats, dickeys—bringing several thousand dollars. The market for early lace handwork is strongest in Europe, where there are many examples of the painstaking craft.

Interest in lace should be sparked by a major exhibition of lace that runs from August 3 to November 7 at the Cooper-Hewitt Museum in New York City. Tracing the chronology of lace making and patterns from the sixteenth to the twentieth centuries, the exhibition includes such unusual examples as a needlemade border with scenes from the story of Judith and Holofernes depicting Judith holding the severed head of her victim. A booklet, *Lace*, from the Cooper-Hewitt Museum Collection, is on sale for $3.95 in the museum shop. For mail orders, send $4.95 to Cooper-Hewitt Museum Shop, 2 East 91 Street, New York, New York 10028.

Send your questions to Vogue "Treasures," 350 Madison Avenue, NY, NY 10017. Those accompanied by a photograph of the object in question will receive priority. Owing to space limitations, not all questions can be answered in this column.

Jeffrey Hogrefe, *author of several books on the art market, contributes regularly to "The Washington Post" and other periodicals on topics ranging from contemporary art to the making of the new Broadway musical "Nine." He lives in the TriBeCa district of New York City, where he frequents galleries and museums.*

24 full color masterwork reproductions...
oversized and suitable for framing.
Worth at least $72! Now yours for only $7.95!

VOGUE

COVERS
1900-1970

Full-size (11¼" x 15¼") full-color collector's items. The greatest VOGUE covers—from 1900 to 1970. Vivid twentieth century fashion art—as fresh as the day it appeared.

24 individual reproductions of museum-quality works —at less than 30 cents each! Each cover is printed on heavy, blank-back coated stock, ready for display just as it is. Or it can be matted and framed to highlight any wall of your home. And priced at one-tenth of what you'd expect! Comparable posters would cost you $72 or more.

A delight to art lovers and decorators alike

Over the years, many of America's most distinguished photographers and illustrators have contributed to VOGUE. You'll find work by Richard Avedon, Irving Penn, Art Kane and other camera greats; as well as illustrators Carl Erickson, Harriet Meserole, Edouardo Benito. Even the subjects are memorable personalities: Sophia Loren, Twiggy, Jane Fonda. And to set it all in the proper perspective, Grace Mirabella, Editor-in-Chief of VOGUE, has written a bright and timely introduction.

Even aside from this book's historical and artistic interest, its 24 striking and colorful covers are a godsend to the home decorator. Each hung by itself—or better yet, a grouping of more than one—provides a focus of color and interest that can bring any decor to life.

Examine this delightful new book now

Send now—and enjoy this very special enchantment in your own home for 10 days free. See what a variety of decorating possibilities it offers you. And then—if you can bear to part with it, simply return it within 10 days for a full refund. $7.95 (plus $1.50 for postage and handling), total $9.45.U.S. currency only.

Order today by sending your check or money order to: CONDÉ NAST BOOKS, P.O. Box 431, Bloomfield, New Jersey 07003.

Please allow 6-8 weeks for delivery.

Catch the light. Capture the attention.

Turn your *prescription* glasses into your most flattering accessory. The Faceted Look by Tura. A masterpiece lens design in your choice of shape and tint, gold or rhodium accent frame.

From the Tura frame collection. Other elegant styles in leather, metal, plastic. In every wardrobe color. Tura has it all. Wherever fine eyewear is available.

Tura

DANA
côte d'azur®
570 seventh avenue, new york, ny 10018

BOUTIQUES:

NEW YORK
746 Madison Avenue

CHICAGO
Water Tower Place

BAL HARBOUR
Bal Harbour Shops

PALM BEACH
203 Worth Avenue

ONTARIO, CANADA
Via Condotti

PARIS

NICE

MONTE CARLO

GENEVA

Photo: Gideon Lewin Jewelry: Isaac Manevitz for Ben Amun

"They're wearing Jacquelyn Wigs?"
"How can you tell?"
"You can't! That's the beauty of it."

VIVA

JACQUELYN

CHARMER

For a FREE catalog of our complete wig collection, write to
Jacquelyn International
212 Fifth Avenue
New York, N.Y. 10010
Telex: Jacki 424319

GIVE THE GIFT
THAT KEEPS ON TAKING IT OFF.
OR TREAT YOURSELF TO IT!

Nickolaus, the people who've toned and trimmed thousands of fitness-conscious New Yorkers at our Exercise Centers, now has an exercise club that comes to you.

In fact, we call it The Exercise Club.

And it uses the same medically endorsed program used at our Exercise Centers.

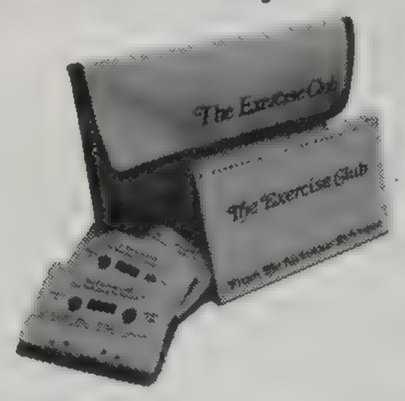
It comes in a trim canvas clutch that contains 3 cassette tapes and a fully illustrated book which gives you new insights into how your body works. And describes precisely how to do each movement. You'll learn what you should and should not feel.

With these tapes, you'll never work out alone. Or in the dark. Because they provide the vocal guidance and rhythm for each exercise.

Here's what you get: a 15-minute tape to get you into shape. A 20-minute tape that further strengthens. A 35-minute tape that can keep you looking and feeling terrific. Forever.

The Nickolaus Technique has been endorsed by the New York Times and Good Housekeeping.

To get all the benefits of The Exercise Club, just do a simple reach. Reach for a pen and send for it today.



To order: Send your name, address and check or money order for $34.00 plus $.95 postage and handling to:

Nickolaus Exercise
Nickolaus Exercise
Dept. D38,
295 Madison Avenue
New York, N.Y. 10017
(NYC residents, add 8% tax, NY State, 7%. Visa and MasterCard accepted.)

TAXES

Uncle Sam's money-back guaranty

How to fix last year's tax mistakes

BY JULIAN BLOCK

During the autumn you recheck last spring's Form 1040 and discover an error—an overlooked deduction, exemption or credit; an overstated income; or some other slipup. Don't panic—the obliging Internal Revenue Service provides an easy way to correct a mistake, or to take advantage of a retroactive change in the law, without the bother of completely redoing your return. Just ask the IRS for Form 1040X (Amended U.S. Individual Income Tax Return), a simplified one-sheet form including instructions on how to explain your change. If the mistake is in your favor, you are entitled to a refund. Here are some tips on how to avoid delaying correspondence and speed up the refund process.

- File a separate Form 1040X for each year for which you are claiming a late refund. It's immaterial whether your error is identical for more than one year.
- With your claim, you should submit copies of any relevant correspondence, tax return schedules, and forms.
- State an amount to be refunded, although you need not list an exact amount. To allow for a refund in excess of the amount specified, tax pros routinely add the following to their claims: "or such greater amount as is legally refundable, with interest."

It's wise to determine in advance whether your deductions can stand a closer look. The examination could uncover errors that erase your anticipated refund and entitle the IRS to exact back taxes plus interest. Note also that approval of a refund claim does not bar a later audit.

You are usually entitled to interest on a refund when the IRS pays the refund more than forty-five days after the filing deadline or the date the return was filed, whichever comes later. The government pays interest between the date the return was due or the overpayment was made, whichever is later, and a date thirty days or less preceding the date of the refund check. That interest of course counts as reportable income.

The deadline for filing an amended return is fairly permissive. Generally, you can submit Form 1040X within three years of the date you filed your original return (a return filed before the due date is treated as if it were filed on the deadline date) or within two years of the time you paid the tax, whichever is later. Assume, for instance, that you want to correct an erroneous Form 1040 for 1981 that you filed in February 1982. The last date for filing Form 1040X would be April 15, 1985. ▽

BILL KING

FORSTMANN®

WOOLENS BY

STEVENS

PERRY ELLIS SALUTES
THE LUXURY OF FORSTMANN
POLISHED WOOL MELTON.
AND DOES IT PROUD
IN THIS BIG,
BEAVER-COLLARED,
DOUBLE-BREASTED COAT.

PURE WOOL ®

J.P. Stevens & Co., Inc., 1185 Avenue of the Americas, New York N.Y. 10036 (212) 930-2343

Omega belts style follows form

at saks fifth avenue, foley's, joseph magnin, rich's, j w robinson, marshall field, f & r lazarus

BILL KING

FORSTMANN®
WOOLENS BY
STEVENS

HARVÉ BENARD WORKS
WINTER WIZARDRY WITH
A SCARF-TIE CAPE
IN THE
ALL-WOOL SPLENDOR
OF FORSTMANN SULTANA®

J.P. Stevens & Co., Inc., 1185 Avenue of the Americas, New York N.Y. 10036 (212) 930-2343

PURE WOOL ®

Our two views on the Fall of '82

Jacket and skirt by Windsor, West Germany

First, our view on fashion:
Soft, rich fabrics in deep, warm shades —
lots of luxurious, oversized sweaters and jackets.
Second, our view on Boston:
That's best articulated by looking out the window of our
newly constructed Greenhouse shop, atop our Back Bay Store.

Louis for Women

Boston, Chestnut Hill

If only you could live your whole life in Merona Sport

© 1982 Merona Sport

available at fine stores or write Merona Sport, 30 Rockefeller Plaza, New York 101

Merona SPORT

Virginia Slims remembers the workhorse of 1898.

VIRGINIA SLIMS

Lights

You've come a long way, baby.

Fashions: Neil Bieff/Arturo Herrera Ltd.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

9 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

Horoscope

By Maria Elise Crummere **September**

GUY BILLOUT

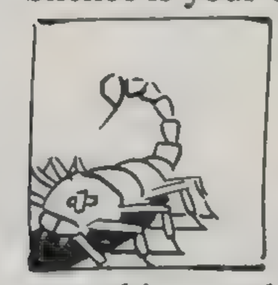
Your Virgo profile: Driven toward unparalleled accomplishment, Virgos are career-minded above all. Ambitious and practical, they think of love as a reward for professional success and become romantically involved only with those who fit into their plans for success. Demanding of themselves and their partners, Virgos are seldom satisfied with less than perfection

Virgo AUGUST 23–SEPTEMBER 22

With your ruler, Mercury, in sociable Libra all month, this is your time to shine with charm and cleverness. Everything—and everyone!—will go your way; now is your moment in the spotlight. Savor all this flattering attention and use it to your best advantage. With your magnetic power in peak form, now is the time to demand total involvement from those close to you. Don't be timid—it's all yours for the asking now. After the 20th, things will slow down. Take it easy then because as Mercury goes retrograde, your decision-making powers will be at their lowest ebb.

Libra
SEPTEMBER 23–OCTOBER 23

The first week of the month will be a dazzling one for you with your ruler, Venus, in cheerful Leo. Socially, this is an especially active time and your romance should flourish and grow! After the 7th, put fun aside and focus on solid accomplishment. Be careful on the 27th; thoughtless behavior could lose you a valued friend. Catch those flip remarks and careless actions before it's too late. Let your sensitivity guide you through this rocky spot. Silence is your best response.



Scorpio
OCTOBER 24–NOVEMBER 22

With lucky Jupiter and your ruler, Mars, together again, everything should go your way this month, aiding your relentless quest for success. In the first week, don't let your emotional nature provoke an argument with your loved one; patience and an even temper will see you through. From the 8th to the 18th, make an effort to cooperate with those around you. Watch out on the 20th and 21st: an unusual event could throw you off balance!

Sagittarius
NOVEMBER 23–DECEMBER 21

With energetic Mars so close to your ruler, Jupiter, this could turn out to be quite an impetuous—and exhilarating—period for you. The 6th to the 17th is an especially constructive time: now is the moment to move into high gear and satisfy your aspirations. On the 14th your vision will be prophetic; don't waste it! This newfound wisdom is at work again on the 22nd. Let it lead you to love and harmony in all your endeavors and partnerships.

Capricorn
DECEMBER 22–JANUARY 19

The first week of this month should be a dazzler for you! But be sure to take care of social obligations and loved ones. After that, a little vacation might be in order. The end of the month will provide a quiet, reflective time to figure out your plans for the future. Let your practical and systematic nature help you on the 27th—this could be the day to resolve everything. This is not the time to act, but to lay careful plans for the time ahead.

Aquarius
JANUARY 20–FEBRUARY 18

September will be a month of surprises for you! On the 8th, social and business twists could make this a trying time for you. But if you are prepared for it, you can catch this unexpected upset before it gathers momentum. Think of this as a test: get organized and toe the line. Don't let the social whirl sweep you up in its distractions. The situation resolves itself on the 22nd; new energy and new ideas put you back on the right track. Now you can let your thoughts turn back to love.

Pisces
FEBRUARY 19–MARCH 20

Get ready for a wonderfully romantic day on the 3rd—whatever you do, don't let this opportunity slip by! But from the 8th to the 17th, be careful not to delude yourself about love. Fortune is with you on the 11th and 12th when promotions and bonuses begin to come your way. Mercury the messenger will be helpful to you until the 20th. If this month seems a bit sluggish, look forward to the next; let the old fade away. *(Continued on page 359)*

IT'S RED DOOR TIME...

Time to shine!
In a slim, coppery-sequined
tunic over black silk faille.
One of the evening dazzlers
from our André Laug collection.
With hair that's a new kind of
short —shining and curled.
And skin that glows from
proper treatment and
the regular use of our
SOOTHING CARE
FOR SENSITIVE SKIN.
There's one place in town
to find it all...

Elizabeth Arden
THE SALON

Please write for new booklet listing Salon locations and describing complete range of fashion and beauty services.
Elizabeth Arden, Inc., Dept. V-9, Park Avenue Plaza, 55 East 52nd Street, NY 10055-0191

© 1982 Elizabeth Arden, Inc.

HOROSCOPE

(Continued from page 357)

Aries
MARCH 21–APRIL 19

You are blessed by love and protection this month, as Jupiter coincides with your own ruler, Mars. Concentrate on business responsibilities on the 6th. The 11th and 12th are good days to reach some of those goals you've set for yourself. This could also be the time to smooth things over with an old flame. Be sure to finish up all lingering paperwork by the 20th. An exciting new proposition comes your way on the 22nd. Time to celebrate!

Taurus
APRIL 20–MAY 20

Luck is on your side again! The excitement from last month carries over until the 3rd when a new fire of love comes to warm you. Savor this rare cause for happiness. Relationships with political implications are the fare on the 4th; work to resolve any problems here. A bit of bad news on the 8th: a friend takes advantage of your faithful nature and ignores a promise. Let your strong will come forth on the 14th and ask for what you want. Lie low during the last week of the month.

Gemini
MAY 21–JUNE 21

Try to get your life organized in the first week of the month before lots of chores and responsibilities come your way. Tie up all loose ends, pay off debts—especially social ones. Clearing away the clutter will urge luck to swing your way. Mercury is retrograde on the 20th and puts an end to new ventures for the month. Don't agree to anything new from the 16th to the 22nd. The best comes last for you this month—the 30th should be terrific!

Cancer
JUNE 22–JULY 22

The moon is your ruler, and this month the full moon and the new moon mean lots of activity. At first it looks like a month filled with nothing but fun for you; but, by the 7th, routine situations take over. The new moon rearranges your work pattern on the 17th. Things could be a bit dull after the 20th when many planets go retrograde. But if you give your emotions free rein, they will lead you to love. Make this period as spicy as you like!

Leo
JULY 23–AUGUST 22

The pendulum moves swiftly between work and play for you this month; don't get caught in the swing! With charming Venus in your sign until the 7th, the first part of this month is the time to accomplish anything you please. But don't be spoiled by this flurry of love and social brilliance; the transit through Virgo on the 9th brings you back down to work. The 14th allows you one more whirl of excitement. Then back to work once again on the 27th for real rewards!

Boos

You can tell.

PURE WOOL

Your first glance captures the soft naturalness
of pure wool in styling that cares about every detail.
Elegant. And surely Boos. You can tell.

It's the very look you want. Imported from Austria.
Now in a myriad of fashion colors,
at finer women's stores.

Boos

Max Hurni Importer, Inc., P.O. Box 67, Newburyport, MA 01950.
Write for name of store nearest you.

e·p·t®

E.P.T. made me feel secure because it was the same type of test used in labs and doctors' offices.

—Chris Johanson
Maplewood, New Jersey

E.P.T., the original and leading in-home pregnancy test, is easy, fast, safe, and private. It lets you find out if you are pregnant quickly and reliably, at home.

E.P.T. is the same type of test used in millions of laboratory tests and in thousands of hospitals in the U.S. and all over the world. No in-home pregnancy test is more accurate than E.P.T.

Over four million women have already used E.P.T.—that's more women than all those who have used other in-home pregnancy tests combined.

You don't have to be a chemistry whiz or have any special skill to do the E.P.T. test—the directions are clear, and the test is simple.

E.P.T. will give you the clear result in two hours.

©1981 WARNER-LAMBERT CO

Available in both single kit and convenient double kit.

Money

Do women need "special" banking?... the discreet charm of a Swiss account... bet on Hollywood

By Lisa Gubernick

GOLD, DIAMONDS, STOCKS, PAINTINGS—HOW THEY'RE DOING NOW

Of all the things to do with your money, what makes the most sense right now? Salomon Brothers, a prestigious Wall Street brokerage firm, annually reports the bottom line on fourteen investment categories to help cut through the confusion. This year's survey covering precious metals, stocks, bonds, real estate, and various collectibles revealed that the popular 'seventies hedges against inflation, precious metals and collectibles, are no longer guaranteed values. Silver, gold, and Old Master paintings plummeted from their values of the year before; diamonds and Chinese ceramics barely stayed on par with the 6.6 percent rise in the Consumer Price Index, the yardstick for inflation. Robert S. Salomon, Jr., the firm's stock research director, attributes the collapse of collectibles prices to high interest rates that force non-collectors out of the market. "The opportunity for selling the marginal works of art many non-collectors bought is increasingly slim," says Salomon. "Those markets are returning to the true aficionados." The lesson appears clear—art purchases should be based on esthetic, not monetary, rewards.

Only one investment stayed ahead of the CPI: bonds, which offered an 11.4 percent return over the last year. Salomon calls corporate and government debts the best investment in today's market. Says Salomon, "Our attitude is that if one is to be paid exceedingly well for being a lender, well, why not be a lender?"

TAXES—GIMME SHELTER

That tax shelters are the preserve of the super-rich is a common myth. In fact, one doesn't have to be rich at all to take advantage of tax shelters, which include a bottle of wine for a business client as well as Alaskan pipelines. Stuart Ober, author of *Everybody's Guide to Tax Shelters* (Dial), says, "Many middle-income people carry unnecessarily heavy tax burdens because they are not aware of potentially beneficial laws." One underused method of cutting down on taxes is deducting work-related expenses. Wine shared with a business date may cost $10, but its price drops to $6 if you're in the 40 percent bracket and you deduct it. As shelters, Ober lauds IRAs as well as utility stocks, which pay dividends in additional shares of stock—such dividends worth up to $750 are not taxed. If you fall within the 50 percent tax bracket, Ober suggests investing in organized tax shelters, ranging from real estate to cattle feeding to backing a Broadway show. Shelters have high profit potential, but also high risks; as an incentive, they provide generous tax deductions. Ober advises employing a financial consultant, accountant, or tax attorney if you need help in deciphering the prospectus of a potential shelter.

THE TRUTH ABOUT SWISS BANKS

The mere mention of a "Swiss bank account" colors perfunctory money business with spy-movie mystique—but there are other, more concrete reasons for taking funds across the Atlantic. Over the past ten years, the Swiss franc has withstood inflation far better than the dollar. Indeed, if you had put your money into francs a decade ago, your investment would have doubled (whereas, for instance, the Dow Jones Industrial Average has declined over 10 percent in the last ten years). Also, Swiss bankers, unlike their American counterparts, can act as both banker and stockbroker; and they're skilled in trading stocks on the international market.

Lest you think that an anonymous, numbered Swiss account can reduce tax bills, remember that the American government considers funds earned by U.S. citizens anywhere in the world subject to U.S. taxes. Switzerland's strict secrecy laws, however, forbid bankers from revealing any information about an account unless criminal charges have been filed.

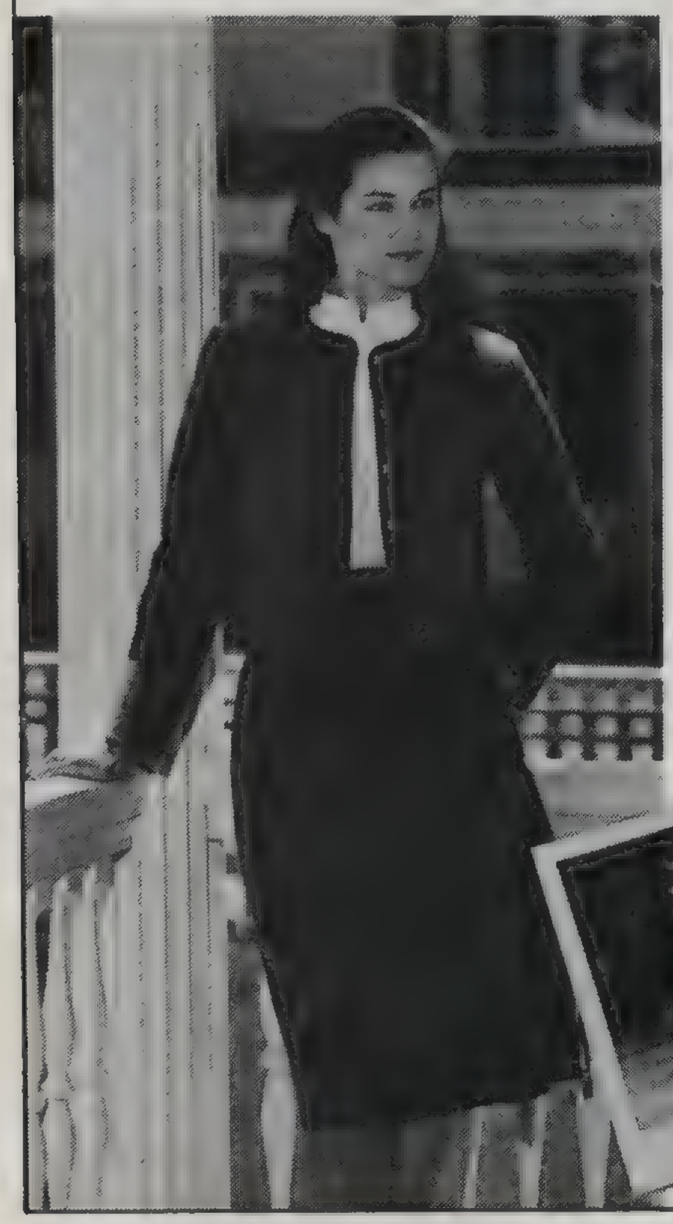
According to Larry Batdorf, an IRS spokesman, "Monies earned abroad are more difficult to trace, but that doesn't mean there is a loophole in the law—just that there are problems enforcing it."

("Money" continued on page 362)

Jolson kept time with Platinum.

Rich and lustrous. Deep white. Most precious of precious metals. No wonder Al Jolson kept time with a Platinum watch. Shouldn't you wear Platinum? View the Platinum collection at your jeweler's, or write, Johnson Matthey Inc., Malvern, PA 19355

SHOP SMART THIS SEASON



Since 1947, The Talbots has been offering a classic combination of timeless fashion and personalized service.

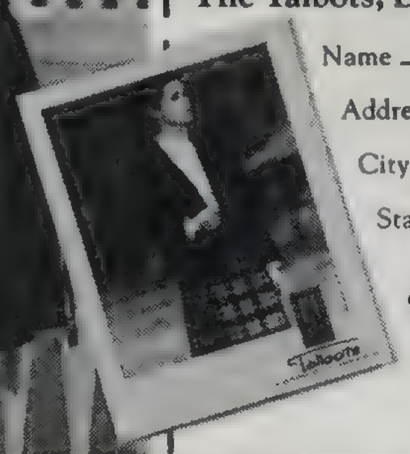
With an eye for good taste and lasting value, we've chosen the best of today's styles in clothing, shoes and accessories that you'll wear, and feel good about wearing, for seasons to come.

We also give you our famous personalized service. When you call, our personal shoppers will answer any questions, make suggestions, or help plan a wardrobe. We've been paying attention to details like these for over 35 years, and we always will.

Shop smart this season, and discover the classic combination of service and style. Send for The Talbots new catalog now.

FOR YOUR FREE SUBSCRIPTION TO THE TALBOTS CATALOG, CALL TOLL FREE 1-800-225-8200 (IN MASS. 1-800-232-8181) or write

The Talbots, Dept. EO, Hingham, MA 02043.



Name _____

Address _____

City _____

State _____ Zip _____

The Talbots

Since 1947

THE 1982 METROPOLITAN MUSEUM OF ART CHRISTMAS CATALOGUE

THE METROPOLITAN MUSEUM OF ART AGI2

255 Gracie Station, New York 10028

Please send me the new 116-page Christmas Catalogue: a selection of more than 500 unusual gifts, reproduced from works of art in the Museum's collections. Glass, silver, porcelain, jewelry, prints, books, Christmas cards, and more. Prices from less than $5 to more than $500—with a wide choice of presents between $10 and $50. Enclosed is $1.00 to cover mailing costs.
*Mailing date September 1.

Name _____

Address _____

City _____ State _____ Zip _____

MONEY

(Continued from page 361)

SILVER-SCREEN SYNDICATES

Star quality that's tax deductible—movie partnerships accept members with a minimum of $3000-$5000 to risk, in return for which you get substantial tax breaks, a share of any profits, and, often, a good-time extra: a screening of the movie you've helped to fund. The multimillion-dollar partnerships were formed to cover skyrocketing costs of film promotion and production, which now average $10 million. Partnerships helped pay for *Annie* and *Poltergeist*.
One independent production plan currently open to investors, the Angeles Cinema Investors, helped promote the Academy Award-winning *Chariots of Fire*. Prospectus: Angeles Entertainment Group, 10301 W. Pico Boulevard, Los Angeles CA 90064.

BANKING ON WOMEN

Many banks now boast of educational programs designed to meet women's so-called special banking needs, including personal financial counseling, referral networks, and seminars. And most of these programs carry price tags ranging up to $200. Do women need special treatment—at extra cost?

Barbara Harrelson of the American Bankers Association stresses that having a relationship with your banker can be crucial for getting anything from financial advice to a car loan, and, she says, "these programs can provide the first step towards establishing those ties." Bankers, however, are usually available for advice whether you're in a special program or not, as long as you are a "preferred customer," doing all your business at the same bank.

Experts believe that such programs as the Chase Exchange, a divison of the Chase Manhattan Bank and the best known of the women's services, are particularly helpful for making women feel more secure about their finances. "It's important for women to have a place where they can admit their ignorance and get information," says Judith Avner, a staff attorney at the NOW Legal Defense and Education Fund.

Unfortunately, none of the programs offers easier access to loans or credit. "Those decisions are based on uniform standards," says Catherine Willis, who heads the Chase Exchange. Nevertheless, the programs may ultimately improve your chances for a loan by "teaching you what kind of loan a bank can support," says Judy Hendren Mello, president of NYC's First Women's Bank. "If you understand your banker's perspective, you can speak more intelligently, and that puts you ten steps ahead of the game."

Photo: David Zahner Makeup: Donyale McRae
LISANDRO SARASOLA
CUL-DE-SAC AT
bloomingdale's

Soul of silk.

A delicacy of hand-embroidered silk on silk. Every thread an extravagance. Spun in China, translated into European lines, available in America at finer specialty stores and boutiques.

Ame de Soie

Marshall Field's

Euro-Advertising

BRUNO MAGLI

Bruno Magli S.p.A. Bologna - Italy

Stand Out in a Wolf

The fashion. The fit. The feel.
Unforgettably Wolf.

HOWARD WOLF

HORST

Fernando Sanchez

FERNANDO SANCHEZ – CLOTHES – 550 SEVENTH AVENUE, NEW YORK, NEW YORK 10018 – (212) 869-2712

Frank Schramm

MOLISANI

512 Seventh Avenue, New York, N.Y. 10018 • (212)-921-4010

ALEXIS KIRK

385 Fifth Ave.
New York, New York 10016
For the store nearest you call (212) 532-3779

Photo: Ariel Skelley/Dress: Akira

JERRY REGENBOGEN

Photo: Merry Alpern

Available at these fine specialty stores, members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

FROHSIN'S Alexander City, AL
THE CARRIAGE HOUSE Decatur, AL
RICK'S Tuscaloosa, AL
PAPPAGALLO Little Rock, AR
SIL-VANA'S FASHIONS Tucson, AZ
PERKINS, SHEARER OF COLORADO Denver, CO
ALION LTD. Honolulu, HI
HANDMOOR CO. Chicago, IL
Deerfield, IL
S. A. BARKER CO. Springfield, IL
TERRY BLOSKEY Hutchinson, KS
KAREN'S INC. Louisville, KY
M P II Baton Rouge, LA
ALEX JONES Lake Charles, LA
DESIGNERS ANONYMOUS Metairie, LA
New Orleans, LA
CYRELD Brookline, MA
THE LINE'S DEN Bethesda, MD
B. SIEGEL Detroit, MI
THAL'S CARRIAGE SHOPPE Grand Blanc, MI
LA BOUTIQUE Biloxi, MS
BETTYE K. Vicksburg, MS
MARTHA WALLACE LTD. Charlotte, NC
THE WONDER SHOP Wilmington, NC
BELMAR FASHION CORNER Belmar, NJ
PLAID 'N TWEED Metuchen, NJ
THE STYLE SHOP New Brunswick, NJ
CLARA'S Rutherford, NJ
COHOES SPECIALTY STORES, LTD.
Cohoes, NY
East Windsor, CT
CLARK'S STORES INC. Jackson Heights, NY
KASSEL BROS. Middletown, NY
Newburgh, NY
PANACHE Cincinnati, OH
ULTIMO Dayton, OH
THE STYLE CENTER Elyria, OH
ANOTHER POINT OF VIEW Rocky River, OH
POINT OF VIEW Shaker Heights, OH
YOUNG MENS SHOP Altoona, PA
FASHION GALLERIE Pittsburgh, PA
LYNN HAYES Williamsport, PA
THE CLOTHES TREE Wyomissing, PA
MS. DRYDENS Beaumont, TX
COLBERTS Dallas, TX
SCHEPS Houston, TX
JOE BRAND Laredo, TX
McAllen, TX
TOWN AND COUNTRY FASHIONS
San Antonio, TX
MARY V'S Tyler, TX
THE FAMOUS Portsmouth, VA
Norfolk, VA
THE REAR DOOR LTD. Beaver Dam, WI
AU COURANT Hartland, WI
"ILSE'S"—WHERE ELSE? Madison, WI
MR. ROBERTS INC. Milwaukee, WI
Bay Shore, WI
Mayfair, WI
Northridge/Southridge, WI

Jerry Regenbogen
575 Seventh Avenue
New York, NY 10018

ULTRA

BEDSACK®

BEDCLOTHING

PHOTOGRAPHED AT W&J SLOANE, NEW YORK

The secret of attractive, easy bedmaking. Ultra BedSack®* bedclothing has all kinds of appeal. It wraps mattress or boxspring in luxurious protection, comfort, convenience and good looks—on all four sides as well as top. Slipping on like a fitted sheet, it stays snug, makes the bed glamorous to look and feel. Ultrasonically and generously quilted (no threads to snag or break), it is machine washable, no-iron, finely covered in polyester-cotton. Go about your affairs with minimum care for your bed, with Ultra BedSack. PillowSack®, too. At fine linens departments everywhere. *Patent pending

© 1982 Perfect Fit Industries, Inc. Monroe, N.C.

Fathers: tender feelings are "in"

The modern mother gains more than a new baby

BY CAROLINE SEEBOHM

In the maternity ward of a hospital a new mother and father gaze adoringly at their yowling "orange in a black wig," as Nancy Mitford so unforgettably described it. The mother, fatigued, lies back with eyes closed as her husband starts to make phone calls. "Yeah, it was great, I was there all the time; it's a boy, Max Aaron, 8 pounds, 10 ounces; it was great . . ." and so on, *ad nauseum.*

A nurse comes to show the mother how to breast-feed. "Go on, Trixie," urges the father in between phone calls, "go on, hold him like this, as the nurse says." He abandons the phone and jams the baby on his wife's reluctant tit. "Like this, go on, make him suck, he'll take it, don't give up." Trixie sinks back onto the pillow, discouraged, like all novice mothers. The father returns to his phone calls: "He's beautiful, 8 pounds, 10 ounces, Max Aaron, a son; yeah, she's breast-feeding him right now . . . ." Finally, the nurse tells him he must leave and let his wife sleep. In the peace that follows, the woman calls her mother. "Well," she says, wearily, "I did it. I gave him a son. He's made about a trillion phone calls." She sighs. "God, I wish he had breasts."

Trixie is in the remarkable position of having produced, not just Max Aaron, but the New Father, the one we have all been waiting for since feminism in its wisdom decreed that parenthood should be an equal sharing between wife and husband. The idea had charm, to say the least. Since women were turning down their traditional roles in so many areas, it was only to be expected that they would turn down motherhood, too, and demand that men, previously almost totally unversed in the maternal experience, should take their proper place in the nurturing hierarchy.

The chaps were delighted with their new assignment. It turned out that they had felt excluded, that they had just as many soft and tender feelings for their babies as their wives had, and that it was unfair they should be regarded simply as service industries for the parental nest, paying bills, providing distraction, and later on holding out baseball bats for extended periods in freezing playgrounds. Some took to the role with traditionally masculine energy: one, for instance, greatly enlarged the nipples on baby's bottle so that the feeding would go faster; another attempted to cut holes in the diapers for more effective fit round baby's legs. Such innovations, even if counted as technical failures, nevertheless had an invigorating effect on a business mired in tradition, and the mothers observed their mates' experiments with philosophical calm.

The movement soon included pregnancies. Of course, it remained true that it was the woman's breasts and belly that swelled, it was she who felt the kicks in her pelvis and nausea in her stomach, and it was she who ultimately had to endure the pain of labor and push out the little tyke in the end. Never mind. Men had perfectly good imaginations; and even if you could not quite imagine the pain of childbirth, you could at least be there to witness it.

So men were inserted into the procedures of pregnancy. Exercise classes were plotted to include the participation of the husband, who was inspiredly given the title of "Coach." "Coach must hold partner's hand here and gaze deeply into her eyes," was the sort of thing. Coach was assigned such exacting and involving tasks as counting seconds off a clock, watching for excessive neck tension, and so forth. This meant that at last he was part of the whole thing. He was *sharing.* And when the time came for the four-minute-apart contractions, he was feeling them just about as hard as his wife. Not *altogether,* obviously—but he could certainly tell her when the next one was coming, if, that is, she could hear him over her own shrieks.

And the delivery was another triumph of husbandly participation. He got to hold the baby right after it appeared. Even if it was a little messy and off-putting, he was right there, being the co-mother. No more rushing out to a bar and handing out cigars—his new role was gowned and masked, as exhausted from the labor as his wife, holding the yowling orange with pride in the delivery room. Well done, he could say to himself. I did it. I really did it.

And he did say it. Frequently. Sometimes he quit work, to stay home and be a housefather, so the wife could go out to work. And if she didn't want to go out to work? Well, they both stayed home with the baby and tried not to get in each other's hair. Of course, they both wanted to do the nice things like feed baby, bathe baby, play with baby. Traditional rows over cleaning and marketing remained. But as women became more successful at work, men could justify staying home more and more. As it became fashionable for career women to gaze at the kitchen and say, "I wish I had a wife," so men in the nursery could gaze at the garbage and say, "I wish I had a husband."

In other words, the role reversals seemed to be holding up famously. But somebody forgot one teeny thing: men still can't actually have children. Their bodies simply aren't built for it. The closest anybody came to it was Philip Roth's hero in *The Breast,* who indeed thought he had become the eponymous mammary, but that was as far as it went. A more recent endocrine confession comes from the man who calls himself Vladimir Estragon in his newspaper food writings. In his new book of columns, *Waiting for Dessert* (Viking), he complains bitterly about his inability to feed his baby daughter: "If there are two breasts per household, each parent should have one." That is why our new mother is going home to a diaper pail of trouble. The fact is, Max Aaron's Daddy wants to be Max Aaron's Mummy. Perhaps he and Vladimir Estragon could get together (preferably over a bottle of Enfamil) to see about turning hormones into a growth industry.

Caroline Seebohm, *who wrote "The Man Who Was Vogue: The Life and Times of Condé Nast" (Viking), is the mother of a young daughter and an infant son.* ▽

VAKKO

225 West 37th Street
New York, NY 10018
212-221-6275

Available At:

August Max ..... Palm Beach, FL
August Max ..... Ft. Lauderdale, FL
August Max ..... Chestnut Hill, MA
August Max ..... Chicago, IL
The Bon ..... Seattle, WA
Charivari ..... New York, NY
The Clotherie ..... Phoenix, AZ
Fabry's ..... New York, NY
Famous Bar ..... St. Louis, MO
Foley's ..... Houston, TX
Gazebo ..... Dallas, TX
Giorgio ..... Beverly Hills, CA
Greta ..... Beverly Hills, CA
Gus Kaplan ..... Alexandria, LA
Harzfeld's ..... Kansas City, MO
Hecht Co. ..... Washington, DC
Helft's ..... Century Plaza, CA
Hiroko's ..... Palm Desert, CA
Holt Renfrew ..... Ontario, CAN
Isabelle's ..... Studio City, CA
Jaz ..... Pittsburgh, PA
Joseph Magnin ..... San Francisco, CA
J.L. Hudson ..... Detroit, MI
Kreeger's ..... New Orleans, LA
Leather Bound ..... Century City, CA
Little Daisy ..... Pleasant Hills, CA
L.S. Ayres & Co. ..... Indianapolis, IN
Luv Boutique ..... Chicago, IL
Montaldo's ..... Denver, CO
Natalie's Fashion Gallery.. West Orange, NJ
Nordstrom ..... Northern CA
Nordstrom ..... Southern CA
Nordstrom ..... WA
The Paris ..... Twin Falls, ID
Parisian ..... Birmingham, AL
Prestige ..... Palo Alto, CA
Rochelle K ..... Tucson, AZ
Scarbrough's ..... Austin, TX
Strouss ..... Youngstown, OH
Timothy's ..... St. Louis, MO
The Towne Shoppe ..... Portland, OR
The Twenty Four Collection ..... Miami, FL
The Whistle ..... La Jolla, CA
Woodward & Lothrop .... Washington, DC
Zan ..... Riverside Mall, NJ

VAKKO

ROCCO IASPATA ART DIRECTION: CHARLES DE CARO JEWELRY BULGARI

SMOKING SUEDE

AT
SAKS FIFTH AVENUE

Entertaining:

Tips and Treats

By Sandi Britton

September: a whole new season, and reason, for entertaining. Here, two great new how-tos

TAKE A MARVELOUS COLOR SCHEME AND PLAY WITH IT

Color can scheme a party. Just see what *John Funt* and *Chris Giftos* —the talented pair of managers who prepare the social events at New York City's Metropolitan Museum of Art and are this year's brightest new team of private-party designers—created with color for this cocktail-buffet reception. The party, in honor of *Hubert Givenchy* when he was in New York for the opening of the thirty-year retrospective of his work at the Fashion Institute of Technology, was given by *Jean Paul Elkann,* president of Parfums Givenchy, and his wife, *Françoise,* and organized by *Marilyn Evins* and *Harriet Weintraub.*

Givenchy's preference for pale colors, especially beige and white, sparked the evening. Funt's preliminary watercolor sketches (one example, *far right*, next to real-life result) show beige linen, hand-painted by him in a free-form trellis design, stretched across frames to make decorative screens. Later, more of the beige and white fabric was used to hide existing floor-to-ceiling curtains so party rooms had a uniform look. Funt also painted wooden pedestals *faux marbre* as bases for the huge glass apothecary jars that Giftos filled with enormous country bouquets of all-white flowers: branches of dogwood, tulips, lilacs, irises, freesias, lilies, roses. (Giftos does those fabulous flowers in the Met's Great Hall.)

The theme was established from the moment you stepped toward the entrance, where more of the "trellised" linen was draped to make Regency "rain curtains" at the doorway (*below*), flanked by all-white flowers in terra-cotta urns that Funt had also painted to look like marble.

JADE ALBERT

SALON '82

Being "at home" to friends, offering them good food and lively conversation, as in the eighteenth-century salons of French and Russian societies—is an attractive idea. But how do you manage to serve food to a crowd when you're pressed for time?

Claudia Skylar and her husband, James Mastro, both architects living in Chicago, have invented a scheme that incorporates the salon with another venerable institution, the potluck supper. (Claudia has been coming up with great entertaining ideas since her Wellesley College days, when she started her own "Friday-night restaurant" for friends as a welcome change from dormitory food, written up in August 1970 Vogue.) They sent out cards to their friends announcing every other Tuesday evening as open house, and asking guests to call before noon of that day to let them know whether they're coming and what food (or wine) they'd like to bring, and if they'd like to bring extra guests.

Claudia always cooks one main dish to feed the crowd—something unusual like tandoori chicken or Polish hunter's stew—and the rest is serendipity. "It works beautifully," she says. "We see lots of friends, make new ones when they bring friends of their own, and I spend a minimum of time in the kitchen."

DANSKIN NOT JUST FOR DANCING™

DANSKIN and TRIMSKIN are trademarks © 1982. Danskin Inc

FROM A.M. EXERCISING TO P.M. PARTYING, DANSKIN® LEOTARDS ARE PERFECT 24 HOURS A DAY. CHOOSE FROM STYLES LIKE THIS PINCH FRONT, GATHERED SHOULDER LEOTARD IN OUR OWN SHIMMERY, FIGURE FLATTERING, TRIMSKIN™ FABRIC; AVAILABLE IN TWELVE SPARKLING COLORS. AT FINE STORES EVERYWEAR.

DANSKIN®

ART WORK ALAS PHOTO RENATO GRIGNASCHI

SAKOWITZ
Houston, TX

LINEA PITTI
Georgetown Park,
Washington, DC

ALBERTO'S
British Columbia, CAN.

LORETTA BLUM
Dallas, TX

INGRID'S
Quebec Province,
CAN.

SAKOWITZ

WOOL

NATURE'S MIRACLE FIBER

Synthetics may come and go, but the miracle of wool is unequaled after eight thousand years.
Naturally luxurious to your hand and eye, wool's good looks and comfort are classic.
Nature also made wool's good looks easy to care for, wrinkle resistant, and static free.
A simple brushing and fresh air easily revive wool's complex fibers.
Finding style and comfort are really simple.
Simply look for nature's miracle fiber.

WOOL, WORTH MORE NATURALLY

American Wool Council

200 Clayton Street, Denver, CO 80206

Krementz....Creators of Timeless Beauty

Krementz

A Jewelry Tradition Since 1866

A unique design featuring natural colored freshwater cultured pearls and genuine rubies set in Krementz 14Kt. Gold Overlay. Suggested retail prices up to $50.

Write Krementz and Company, 47 Chestnut Street, Newark, New Jersey 07101 for a free copy of "Unique: The Story of Krementz 14Kt. Gold Overlay Jewelry."

Living: Ideas and Trends

Make room in small spaces... why dining "up" is in...Nordic style...basket for your bedroom

By Barbara Plumb

DAVID GLOMB

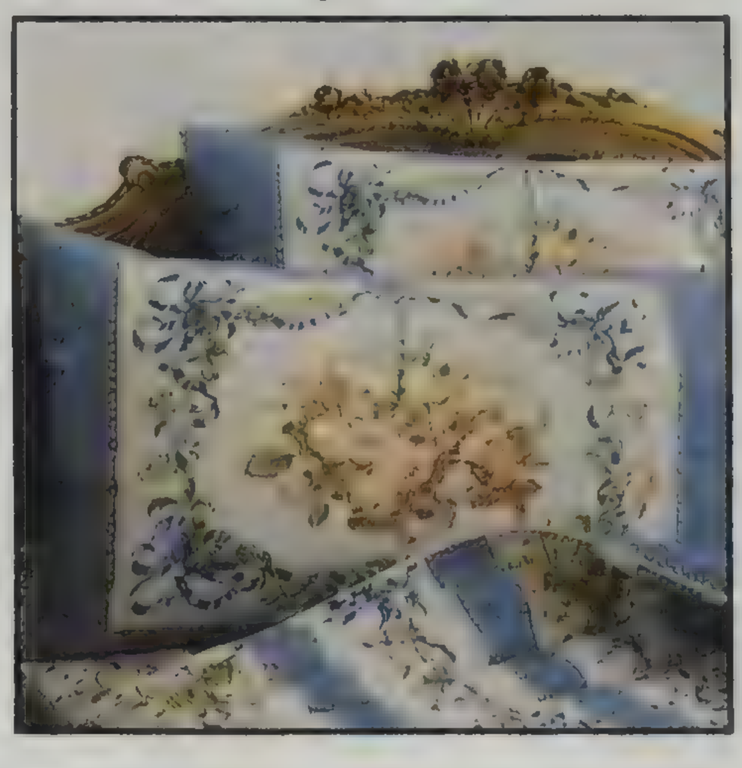
mall apartment with the illusion of open, flowing space—the result of designer Clif Newman's imaginative combining of built-in furniture, lighting, and a monochromatic color scheme. White cotton duck seating units with attached tables seem to "grow" out of the wall. Lights (all controlled by dimmers) shine up from tabletops, down from ceiling recesses, to soften or brighten the atmosphere; and goosenecked plastic lamps seem an integral part of the cantilevered desk top (background). In the bedroom (left), curving extension of the wall turns into a night table; pine slats on black plywood closet doors appear to "float."

New to view: a century of Scandinavian design

One of the great classics of modern Danish design—Kaare Klint's 1933 ashwood and cotton duck "Safaristol" *(left)*—the first European chair to be sold "knockdown"—will be part of *Scandinavian Modern: 1880-1980,* at the Cooper-Hewitt Museum, NYC, September 14 to January 2. (A companion book will be published by Harry N. Abrams, Inc.) On view: over 330 works of furniture, glass, ceramics, metalwork, textiles from Denmark, Sweden, Finland, Norway, Iceland.

PETER AARON/ESTO

Upstairs is *the* place to sit now in the new quarters of Le Cygne restaurant in Manhattan, so successful is the design by the firm of Voorsanger and Mills Architects for its townhouse location on East Fifty-fourth Street. Patrons ascend a come-hither stairway through a vaulted vestibule, forty-two feet high, to a second floor done in "evening colors"—cool and warm greys, light peach—contrasting with the pale-blue "morning" shades downstairs. Landscape murals that give the illusion of looking out over fields and woods are by Russian-born Michail Ivenitsky. "We wanted to make this an homage to Impressionism," said Voorsanger.



Bed linens française

French twist for the bedroom: ribbons-and-roses design adapted from a Sèvres porcelain plaque mounted on a French dresser (circa 1790) that is part of the permanent collection of eighteenth-century furniture at NYC's Metropolitan Museum of Art. Spring Industries Inc.'s "Porcelain Basket" pattern on a polyester/cotton blend for sheets, pillowcases, bedspreads, comforters, towels; all available at Lord and Taylor.

"The idea was to bring lacquer into another realm," said designer Phillip Mueller of his classically shaped vases of lacquered wood, protected from water by glass vials inside. "The vases are significant, with or without flowers." From left: Pearlized blue, $84; oxblood trimmed with blue, $57, iridescent blue, $120; and bronze-colored lacquer, $72. Limited Editions, NYC.

DOUG HOPKINS

© 1982 ROLEX WATCH U.S.A., INC.

GOLD'S FINEST HOURS

THE BENVENUTO CELLINI COLLECTION BY ROLEX

NOBILITY OF DESIGN MERITS A NOBLE METAL. GOLD.
THE CHOICE OF RENAISSANCE MASTER BENVENUTO CELLINI FOR HIS MOST ACCOMPLISHED ART.
OUR CHOICE FOR A COLLECTION OF TIMEPIECES SCULPTED TO THE EXACTING STANDARDS OF THE GENIUS THEY HONOR.
CELLINI, BY ROLEX, IN 18 KT WHITE OR YELLOW GOLD. AS BEFITS THE LEGACY THEY PRESERVE.

ROLEX
Cellini

WRITE FOR BROCHURE. ROLEX WATCH U.S.A., INC., DEPT. CM, ROLEX BUILDING, 665 FIFTH AVENUE, NEW YORK, N.Y. 10022. WORLD HEADQUARTERS IN GENEVA. OTHER OFFICES IN CANADA AND MAJOR COUNTRIES AROUND THE WORLD.

GREAT BEDROOMS OF THE WESTERN WORLD™

Tucked away in a far corner of the
continent lies a room bedecked in beautiful bed linens.
It's a setting that evokes an era of
gracious living. And recalls a more refined sensibility.
Fine bed linens in the great Wamsutta tradition.

Wamsutta®

"Protocol." A subtle design in 200 thread count Supercale Plus®,
a no-iron percale blend of combed cotton and
Celanese Fortrel® polyester.

© 1982 Wamsutta Home Products

FORTREL/chromatin
CELANESE HOUSE
"FORTREL" IS A TRADEMARK OF FIBER INDUSTRIES, INC.

A Time for Gucci.

Men's & Ladies' Swiss Quartz Watches.
One Hundred & Fifty Dollars each.

Does your man rate an "A"?

IF YOUR MAN RATES AN "A" THEN CARESS HIS BODY WITH AN ELEGANT SHIRT BY ETIENNE AIGNER, THE NAME FAMOUS FOR QUALITY.

CLASSIC ETIENNE AIGNER DESIGNER SHIRTS FOR UNDER $20. AT FINE STORES EVERYWHERE.

Etienne Aigner®

350 FIFTH AVENUE, NEW YORK CITY, NEW YORK 10018 212-563-6973

THE NEW YORK COLLECTIONS 1982

The best of fall fashion will be at VOGUE stores across the country. Choose the best clothes the season has to offer as you watch VOGUE's video tape shown in these stores. It will help you achieve the polish, the finish, seen throughout this issue. For special events planned throughout the season, watch for local advertising or call the store in your area.

BALLIET'S Oklahoma City, OK
Fashion Show, Women's Committee
of the Oklahoma Symphony Orchestra
Tuesday, Oct. 5, 12:00 p.m. Lincoln Plaza
Judy Lee, (405) 848-7811

B. FORMAN Rochester, NY
The Forman Flair Award and Vogue
Fashion Show, Auxiliary to the Medical
Society of the County of Monroe
Wednesday, Sept. 22, 10:15 a.m.
Genesee Plaza—Holiday Inn
(716) 325-1800

FROST BROS. San Antonio, TX
Best of New York, Sept. 12–25
Special Events, (512) 226-7131

HIGBEE'S Cleveland, OH
Dazzle—"The Party of the Year," benefits
the new design school/museum
at Kent State University
Friday, Oct. 8, Cocktails 6:30,
Dinner 8:00, Show 9:00
Stouffer's Inn on the Square
(216) 521-1919

HOLT RENFREW Canada

HUDSON'S Detroit, MI
Hudson's will be presenting a series of
four mini trunk shows at Northland,
Oakland, Ann Arbor, Fairlane, Eastland,
South Bend, Novi and Flint. Each
series will be conducted by the store's
personal trade manager and will
feature Hudson's/Vogue's fall fashion
messages.
(313) 224-2404

IVEY'S CAROLINAS Charlotte, NC
Celebration, The Mint Museum
Sunday, Sept. 19, 7:30 p.m.
Ivey's Uptown, Charlotte
Pamela Harkness-Boileau,
(704) 372-3511 X272

KAUFMANN'S Pittsburgh, PA
Triangle Corner Ltd. 14th Anniversary
Celebration honoring Pittsburgh's
business and professional women
featuring Reva, recipient of
Kaufmann's 1982 Award to Outstanding
Women in the Fashion Industry.
Wednesday, Sept. 29, 6:00 p.m.
Dinner and Fashion Presentation
Auditorium Triangle Corner Ltd.
(412) 232-2615

LIBERTY HOUSE OF HAWAII Honolulu, HI
A Celebration of Hawaii
Sept. 12–25
Fashion Office, (808) 945-5144

I. MAGNIN Los Angeles, CA
Style '82, Gold Diggers For The
Crippled Children Society
Thursday, Sept. 30
Luncheon & Fashion Presentation
Century Plaza Hotel
Special Events, (213) 387-4111

I. MAGNIN San Francisco, CA
Calvin Klein Personal Appearance
and Showing For the Benefit of the
San Francisco Ballet Auxiliary
Monday, Sept. 13, 11:00 a.m.
Cocktails, 12:00 noon Luncheon,
1:15 p.m. Fashion Showing
St. Francis Hotel, Grand Ballroom
Genevieve Knowles, (415) 362-2100 x2980

I. MAGNIN San Francisco, CA
Galanos at Sterling Vineyards to
benefit Queen of the Valley, St. Helena
Hospital & Health Center, the Sharpsteen
Museum, Calistoga, and Vintage Hall,
St. Helena.
Saturday, Sept. 25
Wine & hors d'oeuvres from 6:00 p.m.,
Fashion Show 7:30 p.m.,
Dinner 8:30 p.m. Black Tie
Genevieve Knowles, (415) 362-2100 X2980

NAN DUSKIN Philadelphia, PA
Salute to American Design
with Special Guest, Geoffrey Beene
Friday, Sept. 17, 11:00 a.m.–3:00 p.m.,
Designer Salon
Jan Terry Kollock, (215) 567-1700

NORDSTROM Seattle, WA
Nordstrom and Vogue
present the Best in the West
Thursday, Sept. 9, 8:00 a.m. doors open,
8:30 a.m. presentation,
Nordstrom, Downtown Seattle
Gallery, (206) 628-2244
Savvy, (206) 628-2269
Collectors, (206) 628-5428

M. O'NEIL COMPANY Akron, OH
O'Neil's/Vogue Present the Escada Collection
Akron Jewish Center Auxiliary Benefit
Tuesday, Sept. 7, 11:30 a.m.
Akron Jewish Center
Fashion Office, (216) 374-6252

SAKOWITZ AT SAKOWITZ VILLAGE ON THE PARKWAY
Dallas, TX
Vogue/Sakowitz 1982
New York Collections Show
Tuesday, Sept. 7, 7:00 p.m.,
Wednesday, Sept. 8, 11:00 a.m.
Fashion Salon, 2nd Floor
Jane Davis, (214) 934-8300 X350

SAKOWITZ-POST OAK
Houston, TX
Vogue/Sakowitz 1982
New York Collections Show
Thursday, Sept. 9, 11:00 a.m. and
7:00 p.m.; Friday, Sept. 10, 11:00 a.m.
Assembly Room
Karen Hankins, (713) 759-1111 X510

SAKS-JANDEL Chevy Chase, MD
Donald J. Pliner Personal Appearance
and Fashion Show
Tuesday, Sept. 14 and Wednesday, Sept. 15
Cathy Kapatos, (301) 652-2250 X53

Z.C.M.I. Salt Lake City, UT
Z.C.M.I. and VOGUE Present
The Fall 1982 New York Collections
Salt Lake County Medical Auxiliary
Saturday, Oct. 16, 12:30 p.m.
Hotel Utah Grand Ballroom
Special Events, (801) 321-6296

You can tell at a glance...

JAEGER®
LONDON

For shop nearest you, contact: Jaeger Sportswear, Ltd., 818 Madison Avenue, New York, NY 10021 (212) 794-0780
In Canada: Jaeger (Canada) Inc., Alberta, Quebec, Ontario, British Columbia

Tony Roberts talks about his first time.

ROBERTS: It was exactly seven years, eleven months, two weeks and five days ago, at 7:00 PM on Fire Island.

INTERVIEWER: You remember the exact moment?!

ROBERTS: Of course. A man never forgets his first time.

INTERVIEWER: It must have been quite an experience. You must tell me about it.

ROBERTS: I was at a beach party comparing tan lines, when an exotic woman in a red sarong sauntered over in my direction. I immediately noticed that she had the best tan on the beach.

INTERVIEWER: Go on.

ROBERTS: She looked me straight in the eye and said, "Campari?"

"I'm sorry," I replied, "I don't speak Italian."

"Neither do I," she said. I was so embarrassed.

INTERVIEWER: I can see why!

ROBERTS: Anyway, she handed me a Campari and orange juice, and sipped a Campari and soda herself. Then I understood.

INTERVIEWER: How was it?

ROBERTS: At first I thought it was bitter. Then I realized it was sweet, too. I guess bittersweet is the only way to describe it.

INTERVIEWER: Was she amused?

ROBERTS: Very. She said, "You'll acquire a taste for it, Tony. Most men do."

She was right. My second time was much better. And now I like to have it as often as I can.

INTERVIEWER: Did you ever see the young woman again?

ROBERTS: No, but I keep hoping I will. I've enjoyed it so many ways since my first time... now I could teach her a thing or two.

If it's your first time, mix Campari® with orange juice. Then venture on to soda or tonic. © 1982—Imported by Campari U.S.A. New York, N.Y. 48 proof Spirit Aperitif (Liqueur)

CAMPARI. THE FIRST TIME IS NEVER THE BEST.

Wines

By Martin Gersh

In love with Chardonnays: great choices from California, France

Less than two years ago, I tasted my first California Chardonnay, Cuvaison's 1976, which was the start of a love affair that may well last my entire life. Throughout the previous twelve years, I had drunk Montrachets, Bâtard-Montrachets, Chevalier-Montrachets, and Corton-Charlemagnes to the virtual exclusion of all other white table wines; and to this day I continue to drink and esteem those and other fine French whites made from the Chardonnay grape. However, I turn more and more frequently to California Chardonnays—and I shall reveal to you why they have earned my most enthusiastic support in so short a time.

My personal wine consumption has always been strongly oriented toward complex table wines, red and white alike; therefore it might be useful to begin by analyzing the singularly important place that Chardonnays occupy in that picture. No one seriously questions the fact that France, Italy, the United States, Spain, Portugal, Australia, and possibly a handful of other countries have amply demonstrated an ability to produce a vast array of complex red table wines from a variety of grapes. Yet among white table wines, in my opinion only Sauvignon Blancs, several whites made by Antonio Mastroberardino from local grapes of ancient derivation in Campania, Italy, and, above all, Chardonnays yield the profound pleasure and drinking satisfaction that I invariably receive from superior red wines.

I do not doubt for a moment that Chardonnays are the most fascinating, formidable and challenging of all white wines. Indeed, were there no Chardonnays, given the accessibility of interesting red wines, I, for one, would scarcely ever drink a white wine. Fine French examples have always been very expensive and in short supply, so that in the past I was obliged to settle for an occasional Chardonnay while consoling myself with wonderful red wines for the rest of the time. It was a situation I willingly accepted for more than a decade, because French Chardonnays were big, powerful, charming, elegant, and always provocative—so much so that, time and time again, the marvelous Chardonnay taste would leap out of the glass the moment I put my lips to it.

Because great French Chardonnays were so assertive at the very first sip, I quickly learned, fourteen years ago, to temper that quality in some measure by aerating the wines for periods ranging from thirty minutes up to one and one-half hours, as might be necessary. Aeration inevitably served a second useful purpose, in that it permitted many other delightful aspects of the wine's flavor to materialize fully. I have since then followed precisely the same procedure with all similarly assertive California Chardonnays, with equally gratifying results.

I shall now address myself to certain criticisms of California Chardonnays that have come to my attention, and in responding to them I hope to make clear the reasons why our native Chardonnays have so completely won my admiration. These represent the most significant charges currently brought against them: (1) It is argued that California Chardonnays are too aggressive, one-dimensional, unduly dominated by the characteristic Chardonnay varietal flavor—lacking in subtlety, delicacy, true complexity, fine breeding, as well as other desirable attributes that their French counterparts possess in abundance. (2) It is claimed that these too-powerful wines are unsuitable accompaniments for foods traditionally associated with white wines, because the foods are overwhelmed by them. (3) It is stated that the very high alcohol content of many of the most monumental California Chardonnays accounts for at least some of their flaws, and produces an abbreviated life cycle—thus causing the wines to mature quickly and to "fall apart" within a very short time.

I find these charges generally to be gross exaggerations, and therefore basically untrue. I shall now attempt to show why this is so.

As I have already indicated, *all* Chardonnays—whether from France or California—are inherently aggressive, especially when they are young. Judicious aeration, plus some bottle aging, mitigates that factor considerably; but I maintain that without that vivid varietal flavor Chardonnays would be far less interesting wines. To be quite blunt about it, to drink a Chardonnay is to experience one of the most truly extraordinary tastes to come out of a bottle—tremendously exciting, refreshing, sumptuous, always memorable and intellectually stimulating, a taste which I believe anyone who has had sufficient exposure to its charms is bound to adore.

In the short time I have known them, I have come upon as wide a range of styles in our domestic Chardonnays as I ever found among French examples: some small-bodied, delicate and elegant; others massive, volatile, and opulent; still others with many-faceted personalities, those possibly the greatest wines of all. Seldom have I found one to be dull, though occasionally an example has been spoiled for me by a regrettable sulphuric taste element.

Every bottle of California Chardonnay that I have had has always been enjoyed in its entirety during a meal, usually with complex or simple dishes that I myself have prepared from breast of chicken, veal scallops, filet of sole, crab, or other seafood; or sometimes—when I have chosen not to cook—with a variety of cheeses and robust Swiss, Italian, or French breads. Neither my wife nor I, nor the guests who have joined us, have ever discerned an incompatibility between these white wines and food. On the contrary, from our vantage point, it is clear that both elements greatly enhance one another. Indeed, it would be unthinkable for me to drink a California or French Chardonnay *without* food.

As for the complaint concerning the high alcohol content of California Chardonnays, even in that respect our native Chardonnays offer a varied picture. You will discover by reading their labels that though certain of them go above 14 percent in alcohol content, a substantial number contain 12-13 percent, while many others are in the 13-14 percent range. And in contradiction of the critical views mentioned earlier, numerous wines in the higher categories happen to be among the greatest, most complex Chardonnays I have ever known.

While examining the label information on some of my great French Chardonnays, I was amused to observe a further demonstration of the close parallel that exists between California and French Chardonnays. Quite a few of the latter reach fairly impressive alcohol levels: Montrachet 1971 (Marquis de Laguiche) and Corton-Charlemagne 1971 (Delarche), 13.2 percent; Bâtard-Montrachet 1971 (Ramonet), 13.3 percent; Corton-Charlemagne 1974 and 1973 (Duchet), 13.4 percent; Le Montrachet 1978 (Jadot), Bienvenues Bâtard-Montrachet 1974 and 1973 (Leflaive), and Chevalier-Montrachet 1973 (Leflaive), 13.5 percent; and Corton-Charlemagne 1976 (Jadot), 13.7 percent.

However, it is apparently a fact that when a Chardonnay's alcohol content approaches 14 percent, a potentially serious problem arises in terms of its aging capacity, because at that level the wine tends to lose its fruitiness and "burn out" at a relatively young age. I therefore urge anyone who falls under the spell of one of our California giants to drink it during the first three to four years following its vintage date, as I always do. The most monumental California Chardonnays are truly fascinating drinking experiences; and I would never wish to do without them, despite the comparatively short time they flourish.

At this point, it might be well to discuss current wine prices as they apply to French and California Chardonnays. Their prices rise alarmingly from month to month—and neither product ever can be characterized as inexpensive. Today, top-flight French Chardonnays begin at $15-$20 for examples of Chablis Grand Cru, advance to $20-$25 for Meursaults, and climb to $35-$65 for Corton-Charlemagnes and Montrachets. On the other hand, one can still find a surprising number of very good California Chardonnays in the $6-$10 price range, many more at $11-$15, and just about all the rest in the $16-$20 category. In my view, these statistics place California Chardonnays in a favorable competitive position in relation to French Chardonnays.

I regard our California Chardonnays as a national treasure. There are so many of high quality, delightful personality, and varying styles; and with each passing year the product seems to get better and better. Even when a favorite one is sold out, we can always count on two or three new ones to come along and take its place—so that now, for the first time, someone like me who is obsessed with this grape can fully satisfy his craving for it.

For the record—all the French and California Chardonnays *(Continued on page 391)*

EXQUISITE SHOES FROM ITALY!

BOLOGNA & FIGLI / BRUNO MAGLI
POLLINI / SALVATORE FERRAGAMO
ANDREA CARRANO / DELLA VALLE
MAUD FRIZON* / OTTORINO BOSSI
SANTINI E DOMINICI / PANCALDI
ANDREA PFISTER / RENE CAOVILLA

THE ULTIMATE IN
FINE CRAFTSMANSHIP

joseph
CHICAGO
BEVERLY HILLS

*Sorry, Maud's only in Chicago.

IN COOPERATION WITH THE
ITALIAN SHOE CENTER, NEW YORK

WINES

(Continued from page 389)

that have provided the basis for the views I have expressed here are listed below. There is not one among them that would not please me greatly on any evening of my life. Each of the wines already has been or soon will be reviewed in this column—except for some of the older French wines, no longer with me but never to be forgotten!

FRENCH CHARDONNAYS

1979 Bâtard-Montrachet (Caillot), Meursault-Genevrières (Jadot), Chablis Premier Cru (Baron Patrick), Chablis Domaine de Biéville (Moreau)

1978 Corton-Charlemagne (Jadot), Le Montrachet (Jadot), Chevalier-Montrachet (Deleger), Meursault Le Limozin (Michelot), Meursault (Réserve des Caves de la Reine Pédauque), Puligny-Montrachet (Réserve des Caves de la Reine Pédauque), Chablis Grand Cru Les Clos (Servin), Chablis Grand Cru Les Clos (Moreau), Chablis Grand Cru Valmur (Moreau)

1977 Mersault Clos des Perrières (Grivault), Chablis Grand Cru Les Clos (Moreau)

1976 Corton-Charlemagne (Bonneau du Martray), Corton-Charlemagne (Jadot), Meursault (Latour), Chablis Grand Cru Bougros (Maladière)

1974 Bienvenues Bâtard-Montrachet (Leflaive), Corton-Charlemagne (Duchet)

1973 Montrachet (Prieur), Corton-Charlemagne (Duchet), Corton-Charlemagne (Latour), Chevalier-Montrachet (Leflaive), Bienvenues Bâtard-Montrachet (Leflaive)

1972 Montrachet (Prieur), Bâtard-Montrachet (Maroslavac-Tremeau)

1971 Montrachet (Marquis de Laguiche), Montrachet (Prieur), Bâtard-Montrachet (Ramonet), Corton-Charlemagne (Delarche)

1970 Chevalier-Montrachet (Prieur)

1968 Corton-Charlemagne (Leflaive)

1967 Montrachet (Prieur)

CALIFORNIA CHARDONNAYS

1980 Acacia (Winery Lake Vineyard and Carneros District), Far Niente, Cakebread Cellars, Keenan, Iron Horse Vineyards, Sonoma Vineyards (River West Vineyard)

1979 Chateau St. Jean (Robert Young and Belle Terre Vineyards), Trefethen Vineyards, Chappellet, Hacienda Wine Cellars Selected Reserve, Stag's Leap Wine Cellars, San Martín Select Vintage, Sterling Vineyards, Stonegate (Spaulding Vineyard), Kalin Cellars, Jordan, Iron Horse Vineyards, Lambert Bridge, Stony Hill, Chateau Montelena, Spring Mountain, St. Clement

1978 Freemark Abbey, Dry Creek Vineyard, Geyser Peak

1977 Chateau St. Jean (Wildwood Vineyards), Landmark, Mill Creek Vineyards, Sterling Vineyards, Robert Mondavi Winery, Chateau Montelena, Chateau Chevalier Winery, Rutherford Hill, Mark West Vineyards

1976 Mayacamas, Trefethen Vineyards, Simi, Cuvaison

Kay Beltzer, Doncaster Fashion Consultant, Grand Island, Neb.

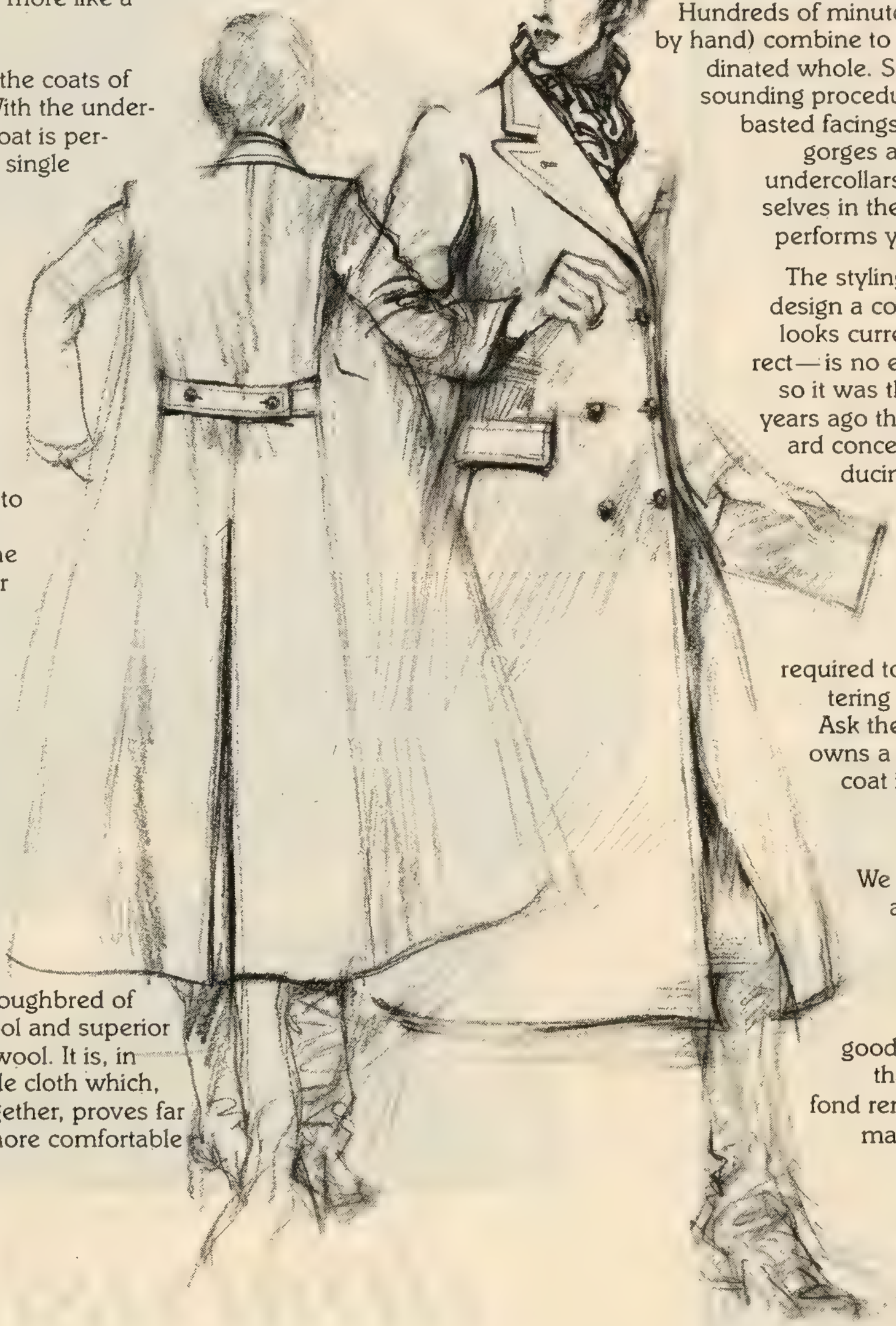
doncaster® . . .

experience the difference

Meticulous detailing. Extraordinary fabrics. Custom-ordering with the personal attention you won't find in stores. Experience the Doncaster difference. To arrange a private showing, or to find out about becoming a Doncaster Fashion Consultant, write Doncaster, Dept. 2, Rutherfordton, N. C. 28139

The essence of a good coat...

When asked to think about one's favorite coat, you often find yourself remembering very special occasions during a particularly bitter Winter. And how the coat got you through. That coat took on almost human qualities, more like a good friend.



And so it is with the coats of Harvé Benard. With the understanding that a coat is perhaps a woman's single most important garment, Harvé Benard's goal is to produce a coat that will be with the wearer through years of memorable experiences. To endure is simply not enough. But to endure and continue to satisfy the owner years after the purchase... that is the essence of a good coat.

We begin with the basics. The cloth, carefully chosen by Harvé Benard, is woven from a blend of the very finest Australian Merino (the thoroughbred of sheep) lambswool and superior domestic lambswool. It is, in fact, a true double cloth which, when woven together, proves far more durable, more comfortable and better feeling than ordinary fabrics.

...Now the craftsmanship of Harvé Benard takes over. Hundreds of minute steps (many by hand) combine to create a coordinated whole. Such confusing sounding procedures as underbasted facings, tacked open gorges and hand filled undercollars reveal themselves in the way the coat performs year after year.

The styling is critical. To design a coat that always looks current—and correct—is no easy trick. And so it was the philosophy years ago that Harvé Benard concentrate on producing the finest in classic styling—updating only the details that were required to be most flattering to the wearer. Ask the woman who owns a Harvé Benard coat if this philosophy was worthwhile.

We at Harvé Benard feel secure in saying that the culmination of our efforts is a good coat...a coat that will provide fond rememberances, many years later.

For the store nearest you, write:

harvé benard

205 west 39th street new york 10018

© 1982 U.S. Shoe Corp.

For information about where to find Joyce's wardrobe of Fall shoes, call 1-800-821-2280, ext. 304. In Missouri 1-800-892-7655, ext. 304

GEOFFREY BEENE

BALLIET'S
Oklahoma City

CLAIRE DRAICH
Bethesda

CYRELD
Brookline

MONTALDO'S
All Stores

NAN DUSKIN
Philadelphia

SANDY AUSTIN
Lafayette

SARA FREDERICKS
New York City
at Bonwit Teller, Boston
Palm Beach

SWANSONS
Kansas City

GENNY is available at:

JIMMY'S
BROOKLYN, NY

LORETTA BLUM
DALLAS, TX

SUZY
GREAT NECK, NY

IRA BERG
ONTARIO, CANADA

genny

ETRO

ART DIRECTOR: NANDO MIGLIO - FOTO: BOB KRIEGER - ART WORK ALAS

BODYSILK HIGHLIGHTS™ BY OLGA®

Shapery you barely feel. . . in a wisp of Lycra® stretch glamoured with glimmer.

behind every OLGA®
there really is an Olga

Shown #336. From the complete Bodysilk Highlights Collection. For fashion folder of selected Olga favorites, write to Olga, Dept. 10, P.O. Box 7757, Van Nuys, CA 91403

®Dupont registered trademark

Here at last! The long-awaited

Vogue POSTER BOOK

Introduction by Diana Vreeland

Twenty-two lovely Art Nouveau masterworks (1911-1927) $44 worth for only $5.95

- Large size, full color VOGUE covers from early years.
- Individually printed on blank-backed sheets of heavy, coated stock as if for display at New York's Metropolitan Museum.
- Separately displayed (with or without matting and framing) these portraits are the perfect solution to a thousand difficult decorating problems.
- And in book form these ethereal beauties with their endless long legs and their lives of endless joy comprise a perfect addition to any art library.

Art Nouveau (1900-1930) achieved many of its most stunning effects on the covers of VOGUE. And now the finest of these are available detachably bound in book form. Once you've seen this imaginative collection you'll never be satisfied till it is yours.
Now you can examine these art works—in your home and on approval.
If they do not enchant you, as they have enchanted all the world, simply return the VOGUE POSTER BOOK within 10 days for a refund. (For comparable posters, purchased individually, you'd pay at least $44!)

Order your copy(ies) of the **VOGUE POSTER BOOK** today and if you are not delighted, you may return the book within 10 days for a complete refund.

Send your check or money order (U.S. currency only) for $5.95 (plus $1.50 for postage and handling), total $7.45 per copy. Mail to:

CONDÉ NAST BOOKS
P.O. Box 431
Bloomfield, NJ 07003

Please allow 6-8 weeks for delivery.

Food

For fall: two make-ahead dinner party menus, recipes

By Helen Hecht

To get you back in the spirit of fall entertaining, without the usual attendant anxiety, two dinner-party menus are suggested below. Both are hassle-free because every dish, whether simple or elaborate, can be prepared in advance.

The first menu, featuring a Curried Lamb flavored with mint, ginger, lime, and quince, is suitable for a buffet dinner. With the addition of rice, the main course is complete in one dish; and the accompanying condiments are most easily served from the buffet table. The appetizer is a light and simple combination of sliced Bosc or Anjou and avocado pears with fresh mint in a lime vinaigrette. The meal should conclude with a refreshing citrus dessert such as the Orange and Almond Mousse given below or a lemon sherbet.

The second menu, with Veal St. André as the entree, is appropriate for a more formal dinner. Sautéed veal scallopine, topped with St. André cheese and mushrooms, are encased in phyllo pastry. The entire preparation can be done a day before the party and baked briefly before serving. A spicy Tomato-Burgundy soup is suggested to begin the meal; and for dessert, a sumptuous soft-frozen concoction with marrons.

MENU I

Minted Pears Vinaigrette
Curried Lamb
Condiments: sliced almonds, crystallized ginger, chives, mint leaves, chutney
Orange and Coconut Rice
Toasted Syrian bread with sesame seeds
Orange and Almond Mousse

● ● ●

MINTED PEARS VINAIGRETTE

ten to twelve servings

1 tablespoon lemon juice
2 cups water
3 medium-size Bosc or Anjou pears
3 medium-size avocado pears
1 tablespoon lime juice
1 tablespoon white-wine vinegar
¼ cup olive oil
Salt
2 tablespoons minced fresh mint leaves
1 tablespoon minced fresh chives or tender green scallion ends

Recipe may be prepared 2 hours before serving. Combine lemon juice and water in small bowl. Peel Bosc pears, cut in half, core, and slice lengthwise 1/4-inch thick. As they are cut, dip in lemon juice and water to prevent discoloring. Prepare avocado pears in same way. Alternate overlapping slices of Bosc and avocado pears in crescent pattern on each of 10 serving plates. Cover each plate airtight with plastic wrap and refrigerate till serving. Thoroughly combine lime juice, vinegar, and olive oil and drizzle over pears. Salt lightly. Sprinkle the mint and chives on top.

CURRIED LAMB

ten to twelve servings

5 pounds lean lamb shoulder (see *note*), cut into 1 ½-inch cubes
Vegetable oil for browning lamb
3¼ cups chopped onion
1 tablespoon minced garlic
6 tablespoons flour
1 tablespoon curry powder
6 cups beef stock or broth
⅓ cup sieved Sun Brand Major Grey's chutney
6 tablespoons dried currants
6 tablespoons minced fresh mint leaves
⅓ cup tomato purée
1 teaspoon grated fresh ginger root
⅓ cup minced fresh parsley
4 teaspoons lime juice
¼ teaspoon allspice
1¼ pounds quince, peeled, cored, and sliced ¼-inch-thick (or substitute tart apples)

(Continued on page 401)

Keep an eye out for Samuel Robert.

Watch for Samuel Robert designed by
Peter HatsiAndrou

Bonwit Teller-Designer Salon-New York; Rich's; Kaufmann's; May D&F; M. M. Cohn; Balliet's; John Baldwin; Gottschalk's; Ivey's Carolinas; Thalhimers; Godchaux's-Maison Blanche; Swanson's; Younkers; Nordstrom-Seattle.

FALL ENTERTAINING

(Continued from page 399)

Condiments

Sliced almonds, lightly toasted
Minced crystallized ginger
Minced chives or scallions
Minced fresh mint leaves
Sun Brand Major Grey's chutney

Note: If your butcher cannot supply lean shoulder meat, use 5 pounds from the leg. Trim any visible fat from lamb. In large, heavy skillet, brown lamb in batches in vegetable oil. As it is browned, transfer it to a platter.

Clean skillet, add more oil if necessary, and sauté onions and garlic until soft, but not brown. Blend in flour and curry powder. Add 2 cups of beef stock and bring to simmer, stirring till thickened. Transfer to a heavy-lidded casserole. Add remaining stock, chutney, currants, mint leaves, tomato purée, ginger, parsley, lime juice, allspice, and lamb with any accumulated juices. Cover tightly, and simmer gently for 2 hours or until lamb is tender.

Skim fat from surface of stew. Add quince and cook for additional 5 to 10 minutes, or just till fruit is tender but not soft. (If you are preparing this a day or two ahead of time, degrease after stew has cooled and the fat has hardened on the surface. Reheat in a 375° oven for 20 to 30 minutes, adding quince during last 5 or 10 minutes.) Serve condiments on the side.

ORANGE AND COCONUT RICE

ten servings

2 cups uncooked long grain rice
2 cups unsweetened, grated coconut (see *note*)
3 tablespoons unsalted butter
Grated rind of 3 medium oranges

Bring very large pot of water to boil. Add salt and rice and cook for about 15 minutes, or till tender but still firm. Drain in colander and rinse under hot water. Stir in coconut. (If preparing ahead, reheat cooked rice and coconut in covered colander over boiling water.) Toss with butter, orange rind just before serving.

Note: If using packaged sweetened coconut, soak it in water to cover for 30 minutes or longer, drain well, and pat dry.

ORANGE AND ALMOND MOUSSE

ten servings

½ cup milk
¼ cup almond paste (not marzipan)
4 eggs, separated
¾ cup plus 1 tablespoon sugar
1 envelope plus ½ teaspoon unflavored gelatin
1¾ cups strained juice of fresh Valencia or navel oranges
1 cup heavy cream
3 tablespoons curaçao liqueur

Garnish
Zest of 1 orange
½ cup sugar
½ cup water

Heat milk with almond paste, stirring till paste is dissolved. With a wire whisk, beat egg yolks with 1/4 cup sugar. Stir in almond-milk mixture and cook in heavy saucepan over medium-low heat for 15 to 20 minutes, or till very thick and custardy. Cool in pot on a wire rack.

In stainless-steel measuring cup or small saucepan, soften gelatin in 1/4 cup of orange juice. Dissolve over low heat, stirring constantly. Add dissolved gelatin and rest of orange juice to custard. Stir over a bowl of ice cubes or refrigerate till thickened but not set.

Beat egg whites till they hold soft peaks. Continue beating as you gradually add 1/2 cup sugar. Whip cream with remaining 2 tablespoons sugar and curaçao. Fold together egg whites and custard and then fold in whipped cream. Turn into a serving bowl and chill till set.

To prepare garnish: Pare zest from an orange in long strips without including any white pith. Cut each strip into thin slivers. Combine sugar and water in saucepan, add orange zest, and bring to a boil. Simmer for 10 to 15 minutes, or till rind is transparent. Keep rind and syrup in covered glass jar till shortly before serving. Drain well, scatter candied rind over mousse.

MENU II

Tomato-Burgundy Soup
Veal St. André
Green Salad
Marrons Favorite

● ● ●

TOMATO-BURGUNDY SOUP

ten servings

1 tablespoon unsalted butter
2 medium garlic cloves, peeled and minced
2 tablespoons minced shallot
3 28-ounce cans of Italian tomatoes, well-drained
2½ cups chicken stock or broth
3-inch strip of lemon peel without white pith
1 cinnamon stick
Small piece of whole nutmeg
5 peppercorns
1 cup Burgundy or dry red wine
1 cup orange juice

Garnish
Paper-thin orange slices, seeded

Melt butter in large skillet and gently sauté garlic and shallot for few minutes without browning. Add tomatoes and break them up with metal spoon. Add chicken stock, lemon peel, and spices, cover tightly, and simmer gently for 45 minutes. Strain through food mill, pressing through as much pulp as possible.

To serve: Put in large saucepan with Burgundy and reheat. Stir in orange juice and heat for a few seconds but do not boil. Garnish each serving with orange slice.

VEAL ST. ANDRÉ

generous 10 to 12 servings

(about 15 to 17 phyllo-wrapped veal packages)
Mushroom duxelles
5 tablespoons unsalted butter
3 anchovy fillets, boned
3 tablespoons minced shallot
2¼ pounds fresh mushrooms, cleaned, trimmed, and minced

(Continued on page 403)

Send $3 to Victoria's Secret, VO-09, Box 31442, San Francisco, CA 94131
Boutiques in San Francisco, Palo Alto & Cupertino, California

WILLIAM PEARSON

©1982 Todd Gray

I. KLEINFELD & SON
Brooklyn, NY

LAURA ELIZABETH
Alexandria, LA

FINE FEATHERS
Chapel Hill, NC

ROGER JOHNS, LTD.
New Orleans, LA

JONES & JONES
McAllen, TX

IVEY WADE
Austin, TX

GENE BURTON
Pasadena, CA

LUMIÈRE
Rolling Hills Estates, CA

FABRICS by HORIKOSHI NEW YORK

FALL ENTERTAINING

(Continued from page 401)

Veal scallopine
3 pounds large veal scallops, pounded very thin (each about 5½ by 4 inches)
Flour
Salt
Fresh-ground pepper
3 tablespoons (approximate) unsalted butter
2 tablespoons (approximate) olive oil
¾ pound St. André cheese, firm and slightly underripe
Reserved mushroom duxelles
1 package frozen phyllo pastry, defrosted
12 tablespoons (approximate) unsalted butter
Fine dry bread crumbs
1 egg, lightly beaten

Prepare mushrooms in two batches: Melt 2½ tablespoons butter in a very large skillet, add half the anchovies, and stir till dissolved. Add half the shallots and half the mushrooms and cook over moderately high heat, stirring often, till all moisture has evaporated and mushrooms are dry but not scorched. Turn into a bowl and cook remaining mushrooms in same way. Reserve.

Lightly dredge veal in flour seasoned with salt and pepper. Melt 2 tablespoons of butter and 1 tablespoon olive oil in large skillet. Add as many scallops as will fit in one layer without crowding. Sauté over moderate heat for about 1 minute on each side. As they are cooked, transfer to a platter to cool. Add more butter and oil to pan as necessary. When veal has cooled to room temperature, cover one side of each scallop with thin slice of St. André cheese. Press about 2 tablespoons of mushroom duxelles over cheese and reserve.

Put melted butter in top of a double boiler over hot water and put it near your work area. Brush 3 large baking sheets with a bit of butter. Dampen 2 clean cotton or linen dish towels and wring out. Spread one towel over your work area. Unfold stack of phyllo sheets and lay them flat over 2 sheets of wax paper. Remove one sheet of phyllo and place on top of damp towel. Cover remaining phyllo with additional wax paper and with other wet towel.

Brush half of sheet of phyllo with melted butter and sprinkle lightly with bread crumbs. Fold over unbuttered half so you have a rectangle about 8 x 14 inches. Butter top layer and dust with bread crumbs. Fold edges of each side of rectangle in about 1 inch. (*Note:* Amount folded in will vary with size of each scallop.) Brush edges with beaten egg. Lay a veal scallop (topped with cheese and mushrooms) in center of rectangle. Fold bottom flap over veal and then top, as you would a letter, and lightly press edges to seal. Brush top and sides of pastry with melted butter and transfer to baking sheet. Continue assembling phyllo envelopes in this way. If some scallops look rather small, you may lay 2 side by side on one sheet of phyllo. As you work, always remember to keep phyllo that is not in use covered with wax paper and a damp towel or it will dry out and become too brittle to use.

(The dish can be prepared in advance to this point. Cover baking sheets with plastic wrap and refrigerate. Remove from refrigerator several hours before baking to return to room temperature.)

To serve: Bake, uncovered, in preheated 375° oven, for 15 minutes, or just till pastry is golden brown. Be careful not to overcook or the veal will be dry.

MARRONS FAVORITE

ten servings

A soft-textured frozen dessert composed of crumbled meringues, cream, and candied chestnuts.

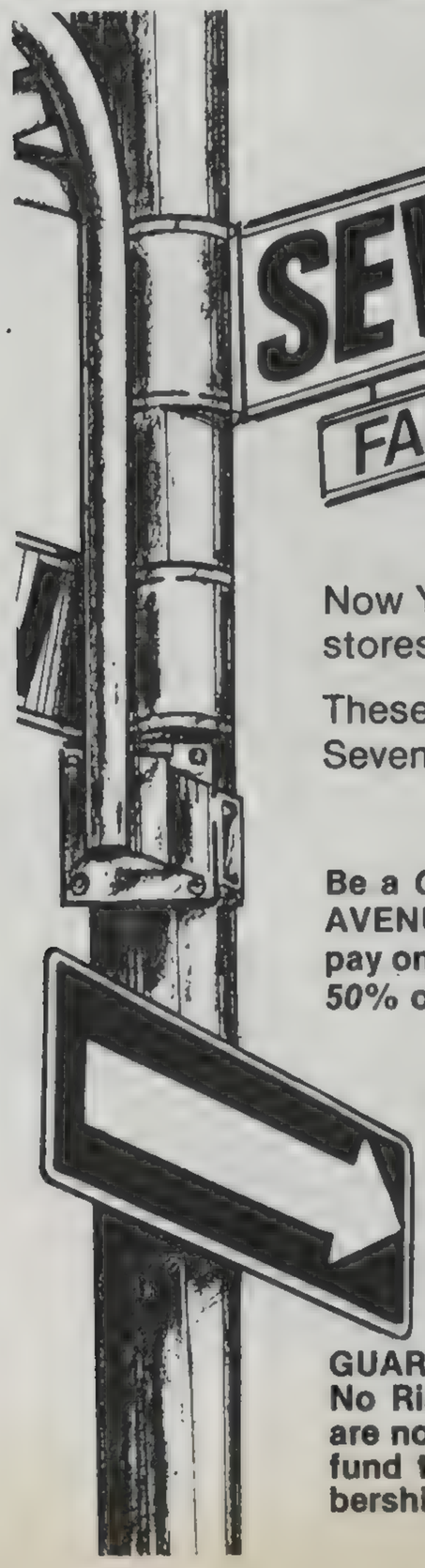
Meringues
4 egg whites, at room temperature
⅛ teaspoon cream of tartar
1 teaspoon vanilla extract
1 cup sugar

Marron mixture
2½ cups heavy cream
2½ tablespoons brandy
1 teaspoon vanilla extract
1 ten-ounce bottle Raffetto vanilla-flavored marron pieces, well-drained

Line 2 large baking sheets with brown paper.

Beat egg whites till frothy. Add cream of tartar and continue beating till whites hold soft peaks. Add vanilla and gradually add sugar, beating till stiff. Shape into 8 large meringues on prepared baking sheets. Bake in preheated 250° oven 1¼ to 1½ hours, or till dry in centers. (If baking sheets are on 2 separate shelves, switch them halfway through cooking.) Leave meringues to cool in turned-off oven with door ajar.

When meringues have cooled, break them up into inch-size pieces. Whip cream with brandy and vanilla till it holds very soft peaks. Fold broken meringues and marron pieces into cream. Turn into serving dish, cover with plastic wrap, and freeze until firm. ▽



Our Fashion Beat is Seventh Avenue...

...the heart of New York's famed garment center, where designers, clothing and textile manufacturers "create" fashion. Here you find names like Evan Picone, Don Sayres, Chester Weinberg, J. G. Hook, Dior, Anglo Woolens, Jones New York ... names you KNOW mean fine quality and good taste.

Now YOU can sew with the same outstanding fabrics you admire on designer ready-to-wear in the stores. **And, save 20-50% on every yard you buy! HOW? Join the Seventh Avenue Fabric Club!**

These fabrics are NOT available in stores. We can offer them at great savings because we buy up Seventh Avenue's finest fabrics the moment they are released from designer workrooms.

Be a *Charter Member* of the SEVENTH AVENUE FABRIC CLUB. Join today—pay only $5.00 for a full year. You'll *save* 50% on your membership fee!

You'll receive coordinated, seasonal swatches four times a year. PLUS, special sale offers!

Sign up now—our fabrics are ready-to-wear!

GUARANTEE
No Risk—No Obligation to buy. If you are not satisfied at any time, we will refund the unused portion of your membership fee.

Mail this coupon today!

SEVENTH AVENUE FABRIC CLUB
Dept. VE2, 450 Seventh Avenue, Suite 602, New York, N.Y. 10123

Please enroll me as a charter member for one year in the Seventh Avenue Fabric Club.

☐ Check Enclosed
☐ MasterCharge
☐ VISA

CHARTER MEMBERSHIP
$ 5.00 USA (Reg. $10.)
$10.00 Canada (Reg. $20.)
$15.00 Abroad (Reg. $30.)

ACCT. NO. _____ EXP. DATE _____
NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Six ways to be a "better" driver

Baby your car to help it last through old age

BY LILLIAN BORGESON

Nothing lasts forever, but the car you own will live longer, serve you better and spend less time in the expensive hands of a mechanic if you avoid driving habits that tend to make it old before its time. For example:

● **Riding the brake, riding the clutch.** Everyone has had the experience of driving behind a motorist whose brake lights come on again and again—not because he's consciously slowing down but because his foot is resting on the brake pedal with just enough pressure to activate the lights. And everyone knows what happens in this situation: pretty soon the "cry wolf" syndrome takes over. You stop taking those brake lights seriously, and if the brake-rider *really* stops, you may not hit your own brake until you've climbed halfway up over his rear deck.

If you suspect that you may be a brake-rider, just think of what will happen to you in the above scenario . . . and brace yourself. Or better yet (by far), break the brake-riding habit.

Riding the clutch pedal isn't as dangerous as riding the brake pedal, but it can be costly. Even when your foot rests lightly, clutch-pedal pressure will cause the clutch disc and metal pressure plates to slip against each other, wear each other out, and eventually destroy each other. So find a spot on the car floor where your left foot is comfortable, and keep it there when it's not actually working the clutch.

Another expensive habit of stick-shift drivers is keeping the clutch pedal depressed and the car in gear for extended periods . . . at long stoplights, for instance; this quickly wears out the throw bearings between the engine and clutch. Except when you're stopping on a hill (where it's safer to keep the clutch in and the car in gear), make it a habit to shift into neutral while you wait for the light to change.

● **Short-distance hopping.** Stop-and-go around-town driving puts very hard miles on your car. The reason: short trips don't allow the engine to warm up enough to burn away condensation and sludge that form in oil and cause premature contamination and wear of costly innards. To ease the problem, develop the habit of hitting the freeway or highway for a little 45-55 mph cruising before or between at least some of your around-town stops.

● **Unnecessary idling.** It's a bad habit to let the car engine run at idle while you chat with a neighbor, wait for a passenger or pull over to look at a road-map. Like short-distance hopping, idling causes undue engine wear. So don't let your car idle for more than a minute or two; either drive it or turn off the key.

(Continued on page 406)

René Guinot
PARIS

Ask for these carefully selected preparations from René Guinot's extensive range of products at these professional beauty therapists.

ALASKA
Anchorage
KAREN MILAGE LA MAISON DE BEAUTE

ARIZONA
Tucson
TOTAL WOMAN, LTD. (602) 327-4947

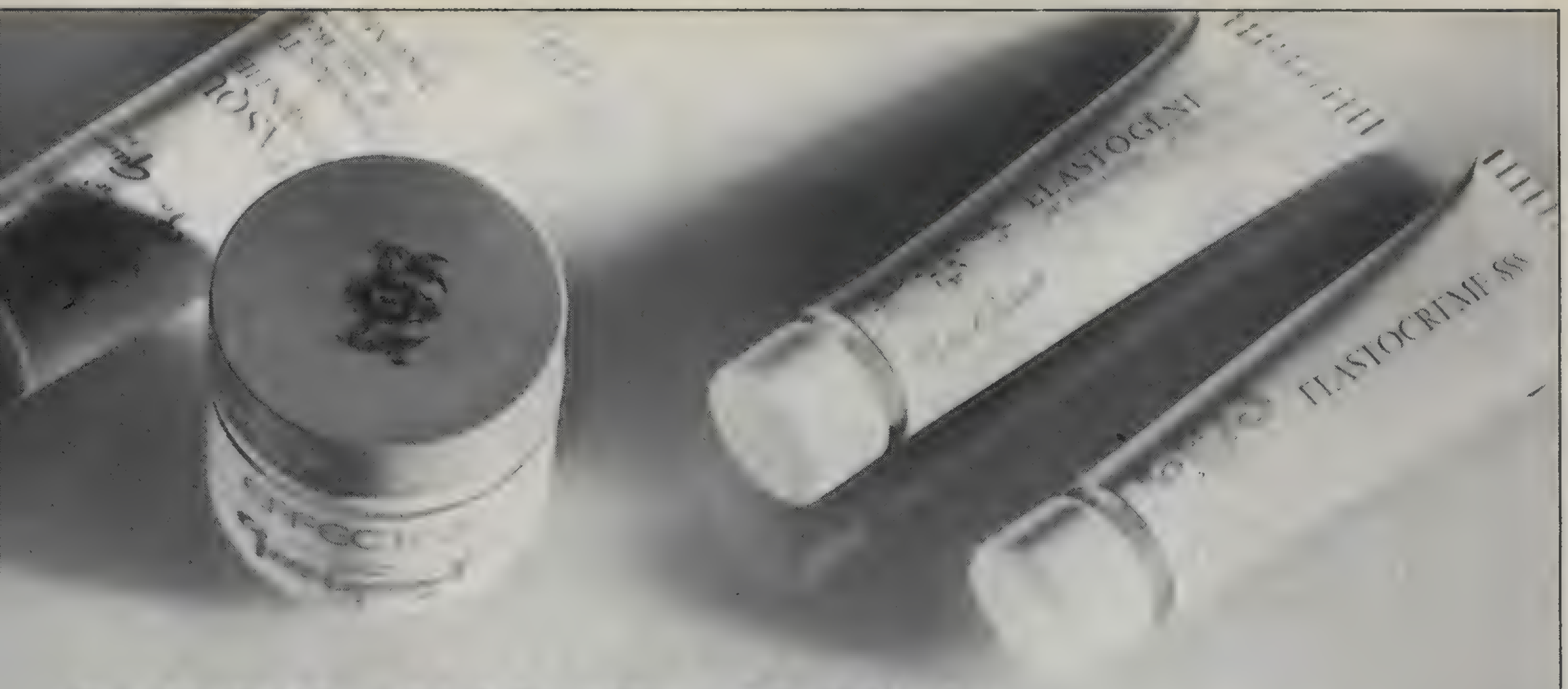
CALIFORNIA
Beverly Hills
AIDA THIBIANT SKIN & BODY CARE CENTER (213) 278-7565
Beverly Hills
HIGH GLOSS (213) 550-0265
Beverly Hills
NICOLLE GREGORY SKIN & BODY CARE THERAPY (213) 557-3694
Brentwood
ELIZABETH SKIN CARE FACIAL CLINIC (213) 471-1636
Brentwood
SCARSDALE SALON (213) 820-4643
Downey
FREDERICK WOODS (213) 927-8314
Encinitas
SHEAR PERFECTION (714) 436-4500
Glendale
SKIN CARE CLINIC BY SYLVIA (213) 241-8556
Hayward
ELAINE (415) 886-3455
Irvine
SAKS OF IRVINE (714) 559-6353
Kentfield
FRANCE SKIN CARE SALON (415) 457-7676
Laguna Beach
THE FACIAL INSTITUTE (714) 497-5414
La Jolla
CELLULITE SLIMMING CENTER & PROFESSIONAL SKIN CARE (714) 457-2003
La Jolla
LEIVA DE PARIS (714) 459-0847
Long Beach
GEORGE OLIVERI SALON (213) 421-4744
Long Beach
LADY MINA (213) 434-7506
Los Altos
NELY COSMETICS STUDIO (415) 941-5200
Newport Beach
KLARA KORVIN'S EUROSOFT SKIN CARE (714) 759-1747
San Clemente
RAFAEL'S SALON (714) 498-6892
San Diego
ALFONSO'S HAIR STUDIO (714) 298-5658
San Diego
FACES FANTASTIC (714) 291-5600
San Diego
GERMAINE EUROPEAN SKIN CARE (714) 224-8264
San Francisco
MARY OEI'S ABOUTFACE SKIN CARE SALON (415) 776-7725
San Francisco
TEITSA MOUNTANOS (415) 664-4091
San Marino
EDRIS-SKIN CARE CENTER (213) 287-2585
San Mateo
ATHINA MANIS (415) 347-8989
San Mateo
AVIVA (415) 574-4433
Santa Barbara
BODYFIRM (805) 966-3314
South Lake Tahoe
SKIN & HAIR THERESE THOENI (916) 544-8545
Torrance
BEAU MONDE SALON (213) 373-8539
Tustin
LA GRECA COIFFURES AND FEMININE ATTIRE (714) 544-7121
Upland
BOTH OF YOU (714) 981-8873
Ventura
C'EST NOUS HAIR DESIGNERS (805) 642-0893
Walnut Creek
DARLENE HOWARD'S FACES OF BEAUTY (415) 932-3456
Westlake Village
COLLETTE'S FACIAL STUDIO (805) 497-9341
West Los Angeles
ELIZABETH RODIER (213) 473-1513
Woodland Hills
DARLENE WAGGONER (213) 704-9737

COLORADO
Aspen
MASERATI (303) 925-4557
Denver
FACE DESIGNERS (303) 750-3229

CONNECTICUT
Greenwich
VIS-A-VIS (203) 661-6960
West Hartford
BERTUGLIA (203) 236-1633

DISTRICT OF COLUMBIA
Washington
BERNARD LE PRINCE (202) 223-4940
Washington
HARLOW HAIR & SKIN CENTER (202) 966-7780
Washington
THIRTY-ONE 08 FOR HAIR (202) 965-6555
Washington
TRESSES BY TRIS (202) 638-3855
Washington
WATERGATE SALON (202) 333-3488

FLORIDA
Boca Raton
JOSEPH'S SALON (305) 482-4400
Coconut Grove
THE CLIPPER (305) 443-4687
Fort Lauderdale
ARLETTE'S INSTITUT DE BEAUTE (305) 771-9797
Fort Myers
JANEL'S EUROPEAN SKIN CARE (813) 337-2440
Hialeah
SKIN & BEAUTY CONCEPT (305) 884-6104
Indialantic
HOUSE OF FRAGRANCE (305) 725-4261
Indian River Shores
EUROPEAN CONCEPT (305) 231-0412
Jacksonville
LINDA BREWER SKIN CARE (904) 733-4462
Lake Worth
INSTITUT PARISIENNE (305) 433-0404
Miami
NORMA PENABAD SALON (305) 266-4693
Miami
RENE GUINOT DE BEAUTE (305) 667-0393
North Miami Beach
LES FEMMES (305) 935-2860
Palm Beach
TRES JOLIE INSTITUT (305) 832-4466
Pompano Beach
FACES, INC. (305) 782-2633



FOR THE CHANGING SEASON...

...René Guinot Laboratories propose this selection of Skin Care Preparations to enrich, enhance, revitalize and hydrate the skin.

ELASTOCREME 888 A real elastic support. Elastin enriched cream to revitalize dry, dehydrated skin. Recommended for daily use.

ELASTOGENE 777 Promotes more youthful skin. Contains collagen, to help compensate for the natural dehydration of the skin.

MASQUE ESSENTIEL Soothing and stimulating characteristics. Gives fragile, sensitive and dehydrated skin the fundamental elements needed.

COLLAGENE ENRICHI Effective on the elasticity of the skin. Concentrated collagen protein ampoules for a radiant complexion.

EFFECTIVE DAY CREME Protects the skin against various atmospheric aggressions. The ultra moisture-retaining complex enriched with mucopolysaccharides, collagen and elastin.

EFFECTIVE NIGHT CREME Combats sagging and the appearance of lines and wrinkles. A superb blend of ingredients formulated to give the skin its natural defense resources.

EFFECTIVE MASQUE A soothing blend of essential oils to enhance skin suppleness and promote a radiant complexion.

René Guinot
PARIS

Sarasota
FINISHING TOUCHES (813) 388-3870
Tampa
DANISE'S HOUSE OF BEAUTY (813) 876-4810

GEORGIA
Atlanta
CURTIS OF PHIPPS PLAZA (404) 237-4688
Atlanta
LEIBEN, INC. (404) 875-1111
Tifton
THE GOLDEN DOOR (912) 386-0800

ILLINOIS
Chicago
BRADY C'EST BON/LUIS JOSE COSMETICS (312) 664-4725
Chicago
JULIE'S ESTHETIC SKIN CARE & BODY CENTER (312) 266-1999
Chicago
ODOM'S COSMETIQUE (312) 752-3600

INDIANA
Carmel
CANTERBURY SALON (317) 846-9949
Fort Wayne
SKIN CARE CLINIC (219) 485-9110
Zionsville
GALINA SKIN CARE CLINIC (317) 873-4443

KENTUCKY
Ashland
BETTY MC GINNIS SKIN CARE (606) 329-8627
Henderson
TREETOP BEAUTY CENTER (502) 827-5557
Louisville
EXPRESSIONS (502) 426-2213

LOUISIANA
Monroe
ANNI LEILA'S, INC. (318) 323-1327

MARYLAND
Annapolis
CAROLLEA'S SKIN CARE (301) 268-9095
Baltimore
LA PARFUMERIE (301) 435-8866
Baltimore
RICHARD BANKERD DESIGNS (301) 426-5572
Bel Air
COUPE ST. THOMAS (301) 838-6599
Lutherville
LA CLINIQUE SKIN CARE (301) 828-7464
Pasadena
ABOUT FACES (301) 761-0565
Rockville
DAVID'S BEAUTIFUL PEOPLE (301) 881-2540
Towson
ABOUT FACES SALON (301) 828-8666
Towson
CHEZ JODIE (301) 821-6445

MASSACHUSETTS
Boston
CHANTAL D'ARLEVILLE EUROPEAN SKIN CARE (617) 275-6954
Boston
IMAGE HAIR & SKIN CENTER (617) 266-4375
Hyannis
AESTHETICA, INC. (617) 771-7833
Shrewsberry
THE FACE MAKERS (617) 791-2682

MICHIGAN
Southfield
MIRA LINDER (313) 356-5810

MISSOURI
Kansas City
LA SECRET SKIN CARE (816) 531-7174

NEVADA
Reno
ERIKA BAHR SKIN CARE (702) 825-0141

NEW HAMPSHIRE
Manchester
NOT SO PLAIN JANE'S (603) 622-5971

NEW JERSEY
Cherry Hill
MICHELE, MICHELE COSMETICS TOTAL FACE & BODY CARE (609) 424-0121
Little Silver
FACE PLACE (201) 747-5444
Livingston
MIRA OF ISRAEL (NEW FACES) (201) 994-4774

NEW YORK
Bronx
CARESSE COSMETICS, INC. (212) 597-7078
Bronxville
LUMAR INTERNATIONAL (914) 337-1482
Buffalo
FOR WOMEN ONLY (716) 883-1027
Corona
VIRGINIA BEAUTY SALON (212) 672-1382
Locust Valley
L'BOE, INC. (516) 676-8310
Merrick
MAXIMUS SALON (516) 623-4180
New York
AINSLEY SKIN CARE, INC. (212) 369-3300
New York
BONSIGNOR'S (212) 267-1108
New York
CLYDE'S CHEMIST'S (212) 288-6966
New York
DIMENSIONS IN SKIN CARE (212) 758-0511
New York
ELIZABETH UNGAR SKIN CARE (212) 988-7280
New York
LEONARD'S OF LONDON (212) 755-1193
New York
ROSSI SALON (212) 581-4550
Schenectady
GOODING SKIN SYSTEMS, INC. (518) 374-0736
Walton
ELIZABETH SKIN CARE (607) 865-5727

OHIO
Cincinnati
FOURTH STREET SALON (513) 721-7333
Cincinnati
TECHNIQUES, INC. (513) 761-5454
Cleveland
LA VIOLETTE SKIN CARE, INC. (216) 566-8333
Columbus
HAIR DESIGNERS (614) 889-1995
Columbus
JOHN OF HOLLAND ((614) 457-4664

OKLAHOMA
Edmond
CHEZ VICTORIA (405) 340-5151
Tulsa
BECKI (918) 743-2509

OREGON
Portland
FACES UNLIMITED (503) 222-4685

PENNSYLVANIA
Langhorne
DIMENSIONS (215) 860-1600
Media
SKIN DEEP BEAUTY CLINIC (215) 565-0886
Paoli
POUR L'IMAGE (215) 647-6618
Philadelphia
BARE ESSENTIALS (215) 922-0677
Philadelphia
CLOISONNE, INC. (215) 735-5165
Philadelphia
MAKE-UP, LTD. (215) 568-1110
Philadelphia
PIERRE & CARLO SALON (215) 735-0164
Pittsburgh
FACES EUROPEAN SKIN CARE (412) 621-5992
Pittsburgh
INTRIGUES SALON & COSMETIQUE (412) 921-2277
Rosemont
POUR L'IMAGE (215) 527-8469

TENNESSEE
Knoxville
METZ & KERSCHNER HOUSE OF INTERNATIONAL BEAUTY, INC. (615) 584-9117

TEXAS
Corpus Christi
THE CROWNING TOUCH (512) 241-7481
Dallas
CORRELATIONS, INC. (214) 357-7551
Dallas
GILDED LILY (214) 458-0707
Dallas
THE HAIR REVUE (214) 522-6481
Dallas
INTERNATIONAL HAIR STUDIO (214) 233-0242
Dallas
L'IMAGE (214) 522-6230
Dallas
L'IMAGE ON THE PARKWAY (214) 934-8080
Dallas
PERRY HENDERSON'S AT LORETTA BLUMS (214) 522-2870
Dallas
REBECCA'S (214) 369-3418
Dallas
REBECCA'S AT LESTER MELNICKS (214) 363-0606
Dallas
SINCERE SKIN CARE (214) 521-1071
Fort Worth
VANN MARTIN'S (817) 923-8211
Grand Prairie
THE GREENHOUSE (817) 640-4000
Hereford
THE FACE PLACE (806) 364-7676
Houston
ABOUT FACE SALON (713) 440-7788
Houston
BEAUTIQUE, INC. (713) 526-1126
Houston
KAREN BENBOW, INC. (713) 961-5747
Houston
COSMO CLINIC (713) 932-7077
Houston
JACQUES DESSANGE COIFFEUR (713) 784-8727
Irving
GOLDEN TRIANGLE HAIR FASHIONS (214) 252-6509
Kerrville
MARY'S SKIN CARE STUDIO (512) 896-3938
Midland
BACKSTAGE (915) 683-2752
New Braunfels
SALON DE COIFFEUR GASTON (512) 625-8080
Wichita Falls
MARTHA CRAWFORD (817) 723-5000

VIRGINIA
Alexandria
EUROPEAN FACIAL CENTER (703) 549-1990
Arlington
BEAUTY ENCOUNTERS (703) 521-3900
Arlington
HAIRLOOM SALON (703) 521-0323
Falls Church
RAHELE'S BEAU MONDE (703) 241-7499
Lynchburg
GREAT MANES, INC. (804) 384-5411
McLean
FULVIO INTERNATIONAL SALON (703) 442-7323
Norfolk
RAPHAEL SALON (804) 622-2540
Williamsburg
CHRISTINE ROCHÉ (804) 229-4403

WASHINGTON
Bellevue
GENE JUAREZ (206) 455-5511
Bellevue
GARY BOCZ (206) 453-9134
Seattle
GENE JUAREZ OF FOUR SEASONS (206) 621-1700
Seattle
GENE JUAREZ OF NORDSTROM (206) 628- 2331
Seattle
GENE JUAREZ OF 6TH AVENUE (206) 622-6611
Seattle
ROBERT LEONARD LTD. (206) 623-9666

WISCONSIN
Racine
EDEL'S FACES, INC. (414) 637-3405

Also available on board:

QUEEN ELIZABETH II
ISLAND PRINCESS
PACIFIC PRINCESS
ROYAL VIKING SEA
ROYAL VIKING SKY
ROYAL VIKING STAR
NORDIC PRINCE
SUN VIKING
SAGAFJORD
VISTAFJORD

For further information contact:
Francosmetics International Inc., 8601 Wilshire Blvd., Suite 602, Beverly Hills, California 90211 (213) 659-1970 • Sole Eastern U.S. Agent: Lachman Imports Inc., 733-35 Lewis Tower Building, Philadelphia, Pennsylvania 19102 (215) 546-9448.

The René Guinot Institute

THIS CHRISTMAS, EXERCISE YOUR GOOD JUDGEMENT.

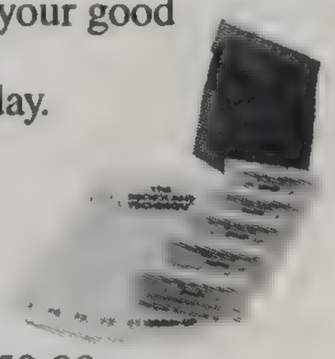
Now you can warm up or shape up with The Exercise Bag from Nickolaus. It's a delightful and simple way to get acquainted with the Nickolaus Technique, a program that's lifted the spirits and bodies of thousands of fitness-conscious New Yorkers at Nickolaus Exercise Centers.

The Exercise Bag consists of five different cassettes designed to shape up specific parts of your body you may consider less than perfect. You may order any or all of them. And if you're sportsminded and like jogging, tennis or racquetball, The Exercise Bag gives you perfect warm-ups. Plus they are a fine introduction to exercise all by themselves. Here's what they do:

#1—Emphasis on the abdomen, neck and upper back.
#2—Emphasis on the thighs, hamstrings, abdomen.
#3—Emphasis on the legs.
#4—Emphasis on the upper body.
#5—Emphasis on stretch and flexibility.

Each 15-minute tape includes its own detailed, illustrated booklet which shows exactly how to do each exercise.

The Nickolaus Technique is endorsed by the New York Times and Good Housekeeping as well as medical experts. So exercise your good judgement. Send for the Exercise Bag today.



Prices for tapes are:
Any 1—$12.00.
Any 2—$23.00.
Any 3—$33.00.
Any 4—$42.00,
or get all 5 for just $50.00.

To order: Send your name and address and check or money order plus $.95 postage and handling, indicate number of cassettes you want and their code number to:

Nickolaus Exercise
Dept. D39.
295 Madison Avenue
New York, N.Y. 10017

(NYC residents, add 8% tax, NY State, 7%. Visa and MasterCard accepted on orders over $15.00.)

Manicure? Pedicure? Trim® has the cure.

For the look of a professional manicure and for proper toenail care, Trim has the cure. Trim Toenail Clipper, Manicure Scissors.

At health and beauty aids departments everywhere.

The W.E. Bassett Co., Derby, Ct. 06418

THE WINTER 1982 COLLECTIONS ISSUE

FEATURING DESIGNER PREDICTIONS

NEW SILHOUETTES EXCITING COLORS

A complete report on Italian fashion in 580 pages

To order a copy of the September 1982 WINTER COLLECTIONS ISSUE of ITALIAN VOGUE send $15 to: Vogue, Dept. IS 82 P.O. Box 1924, Bloomfield, New Jersey 07003

ITALIAN VOGUE

BABY YOUR CAR

(Continued from page 404)

● **Braking with the engine.** With a manual-shift car many drivers like to downshift before a turn or a stop, thus using the engine's compression to help you slow the car down. Race drivers use this technique a lot, and it works well on the street, too. In fact, there are times when braking with the engine is preferable to braking with the brakes—for example, in slippery conditions on curvy roads where it's all too easy for the brakes to lock up and cause a skid, and on curvy mountain roads or steep hills. But under normal driving conditions, engine-braking is an expensive habit. It puts a strain on drive-train components—engine, transmission, clutch, drive line—that eventually takes a costly toll. In a nutshell: brake parts are cheaper than drive-train parts.

● **Starting too cold.** Time was when it was standard procedure to give a cold car—one that hasn't been driven for awhile or has been sitting out in cold weather—a few minutes of warming up before getting it under way. Then along came the fuel crunch and improved designs, and the emphasis on warm-up declined. Today many drivers just turn the key and go, with no warm-up at all.

Parking lots—body shops' best friends

That's a bad habit. A cold engine is a poorly lubricated engine, vulnerable to wear from friction. It doesn't need a whole lot of warm-up, but it does need some even in a warm climate. "Thirty seconds is just about right for a cold car," says Ed Dufrene, automotive consultant for the Automobile Club of Southern California (AAA). "That's long enough to get the oil moving . . . and for the driver to fasten the seat belt, adjust mirrors and make sure all the lights and gauges are working."

Baby your car by giving it the bare-minimum amount of fuel required to get it started and keep it running through the warm-up period, and be sure the oil light is off before you increase pressure on the gas pedal: it's better to let the engine cough and sputter a bit than to "clear its throat" with a burst of fuel.

● **Non-defensive parking.** Shopping-center parking lots are practically impossible to avoid nowadays . . . but never forget that they're the body-shop's best friends. Even with bumper strips protecting the sides of your car, the hostile doors on cars in adjoining spaces still manage to find naked paint on which to inflict chips, dents, and scrapes.

To keep these costly indignities at a minimum, make it a point to develop defensive parking habits. Example: choose a space that has a curb or some shrubbery along one side; then park as close as you can, so that your exposed flank will be out of range for the car on the other side. Avoid parking next to wide cars, "junkers," and cars that are sloppily parked; and be especially wary of trucks and vans: their doors are likely to be at the wrong level for your bumper strips. Whenever possible, pull in next to a neatly parked small car with a spiffy paint job; its owner is likely to be as body-conscious as you are. ▽

Are diet pills safe?

A doctor reports her view of risks vs. effectiveness

BY SHIRLEY M. MUELLER, M.D.

Congratulations! You have just purchased one of the finest appetite-suppressant diet aids available. It will help you on your way toward becoming a new you—a slimmer, trimmer, healthier happier you." Do you recognize this package insert? If so, you are among the estimated 15 to 20 percent of the population that ingests diet pills each year. Is it possible to lose weight so easily with no personal inconvenience? The answer is an overwhelming "no."

Let's consider what happened to one of my patients, a young woman, seventeen years old. This girl took a pill containing the major ingredient in diet pills. Twenty minutes after taking the pill, she suddenly lost consciousness and, according to her friends, began to shake violently and fling her arms and legs about uncontrollably. This was her first seizure. Ten minutes later, she experienced another similar seizure. Because there was no indication during medical studies that the woman had epilepsy or any other condition that would lead to a seizure, the pill was believed to be directly related to it. The woman has not had a seizure since that time has not taken the pill again.

In addition to seizures in previously healthy individuals, psychic disturbances, headache, and stroke have been reported after ingestion of the major component of diet pills, phenylpropanolamine. In several cases, the medical problems led to death. A major study from Sweden has reported psychic disturbances in association with phenylpropanolamine including restlessness, irritability, aggressiveness, and sleep disturbances. A more serious psychiatric disturbance, psychosis (manifest by a complete break with reality), has also been reported in association with the drug. Investigators in Australia have reported a significant rise in blood pressure after phenylpropanolamine was taken by normal individuals.

This effect of phenylpropanolamine, the elevation in blood pressure, may be related to the findings of several British investigators who determined that patients receiving monamine-oxidase inhibitors for depression can have an acute rise in blood pressure when also on phenylpropanolamine. Australian investigators reported a drug interaction between phenylpropanolamine and yet another drug: when phenylpropanolamine was taken with indomethacin (commonly used for joint pain), the patient had an acute hypertensive episode related to the ingestion of the medications together. American investigators have reported stroke and in some cases, death in association with phenylpropanolamine. *Of special interest is the fact that women on birth-control pills may be at greater risk for complications when taking phenylpropanolamine since the birth-control pill may elevate blood pressure which is also an effect of the phenylpropanolamine.*

In addition, taking the drug on an empty stomach, as recommended by the manufacturers, may increase the potency of the medication. Drugs absorbed on an empty stomach tend to lead to rapid higher blood levels of the drug because absorption is not delayed. When the stomach is full, absorption of the drug is slower and the peak blood level may be lower than when the stomach is empty.

Another consideration is the additive effect of several diet pills that might be taken because the user feels that "if one is good, two or three might be better." Such lax use of the pills is not recommended by the manufacturer but is made easy for the consumer by the manufacturer. For example, one brand of phenylpropanolamine diet preparation comes in liquid form. The contents of a squeeze bottle are to be dropped in coffee or another liquid before meals. The bottle can easily be squeezed too firmly, thus dropping more than the recommended number of drops in one's coffee.

Let's examine how the availability of this potentially hazardous drug came about. In 1980, while amphetamine was nearing the end of its reign as an appetite supressant owing to tighter federal restrictions, a number of firms began marketing phenylpropanolamine as an ingredient in diet suppressants. Phenylpropanolamine is a drug that is structurally similar to amphetamines and acts in two ways. It is a stimulant and also constricts blood vessels. At this time, phenylpropanolamine is an ingredient in more than *(Continued on page 408)*

Formerly an exclusive service for dressmakers only. Now home sewers can also save 20% on the latest in natural fiber fabrics.

Natural Fiber Fabric Club

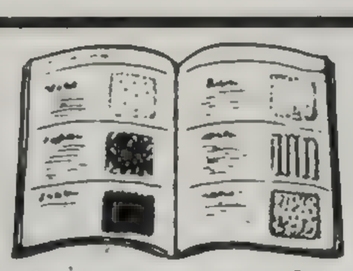
Dept. VM5 521 Fifth Avenue, New York, New York 10175

Natural Fibers Only

Only pure silk, pure wool, pure cotton, pure linen, etc. No synthetics ever. All at a saving of at least 20%

4 Scheduled Mailings

Selections of huge (9 sq. in each) swatches for fall, winter, spring and summer... That's 4 selections a year. Each consists of the latest fashion fabrics from the four corners of the globe. All at a saving of at least 20%



The Basics

An initial portfolio consisting of huge (9 sq. in each) swatches of the 24 basic fabrics we always stock. These fabrics are essential to the smart woman's wardrobe. Includes cotton sateen, wool gabardine, silk crepe de chine, silk broadcloth etc. etc. Each basic fabric is available in a lovely range of colors. All at a saving of at least 20%

20% SAVINGS GUARANTEED

We guarantee members a saving of at least 20% from the manufacturer's recommended retail price on all items we sell. No exceptions!!!

Handbook & Sewing Aids Catalogue

Our illustrated sewing aids catalogue is a complete guide for all your needs in sewing aids, tailoring aids, scissors, linings, interfacings, patterns, etc., etc. Also our collection of natural buttons. All at a saving of at least 20%

Unscheduled Specials

Unscheduled mailings of natural fiber fabrics at unbelievable savings. For example; a recent offer included 60" wide 100% Pure Silk Linen (regular retail value $16.00 yd.) at only $8.00 cost to our members; another recent offer was 60" wide 100% Pure Virgin Wool flannel (regular retail value $20.00 yd) at only $9.60 cost to our members.

Please enroll me for one year in the Natural Fiber Fabric Club

Dept. VM5 521 Fifth Avenue, New York, New York 10175

☐ $10 USA ☐ $20 Canada ☐ $30 Elsewhere

☐ Check Enclosed

☐ Master Charge® _____ Exp. Date _____

☐ Visa® _____ Exp. Date _____

Name _____

Address _____

City _____

State _____ Zip _____

ARE DIET PILLS SAFE?

(Continued from page 407)

seventy "over-the-counter" preparations that can be obtained without a prescription. Diet pills are the most prevalent of these (chart *below*).

Phenylpropanolamine was included in non-prescription diet pills because of the information included in a report by experts to the Food and Drug Administration (FDA) in March 1979. These non-government experts concluded that most ingredients in "over-the-counter" weight-control products were not safe and effective with the exception of benzocaine and phenylpropanolamine. The first drug, benzocaine, is a local anesthetic like that used by dentists for numbing the gums. It can dull nerve endings in the mouth and thus, reportedly, decrease sensation to the taste of food. Apparently, the assumption is that less food will be eaten. Benzocaine continues to be added to lozenge-like diet preparations, but the percentage of drugs containing the medication has not skyrocketed in the way that the number of phenylpropanolamine-containing compounds has.

How was phenylpropanolamine different? Phenylpropanolamine had previously been a component of nasal decongestants, primarily in low concentrations. Since the drug had been marketed prior to 1962 in this form, more recent strict regulations were not applicable. Previously, the drug companies had decided that the drug need not be regulated as a physician-controlled prescription item. When the experts presented their report endorsing phenylpropanolamine, they relied heavily on unpublished studies that had been supplied by diet-aid manufacturers. Investigations outside the drug industry had not been performed.

In March 1982, an FDA Advisory Review Panel of physicians and pharmacologists unanimously agreed that phenylpropanolamine is "safe and effective" when taken at recommended dosage levels: it is not recommended for those under eighteen, anyone having high blood pressure, diabetes, thyroid problems, kidney or heart disease, for pregnant or nursing women or anyone who is taking other drugs.

The response of the drug companies to the original report was swift. Liquid protein as a diet suppressant had disappeared in late 1977 following news of fatalities. The diet-product companies needed a new attraction. As a result, the companies producing diet pills took advantage of the report to the FDA that endorsed phenylpropanolamine as a safe diet suppressant to begin marketing these new products.

Some of these phenylpropanolamine-containing appetite suppressants also contain caffeine, allegedly because it might relieve some of the fatigue associated with dieting. Caffeine is a stimulant like phenylpropanolamine, producing an effect that is additive to the stimulant effect of phenylpropanolamine. Therefore, the two together are potentially more hazardous than phenylpropanolamine alone. One can conjecture that marketing was a factor when several drug companies also added vitamin supplements to phenylpropanolamine-containing appetite suppressants. One can assume that this could have been done in an effort to prevent vitamin depletion during dieting. However, concomitantly, the drug manufacturer added a package insert that included a balanced low-caloric diet to be used while on the appetite-suppressant preparations. If the directions were followed, a full compliment of vitamins would be consumed.

A crucial question here is the effectiveness of phenylpropanolamine. Animal studies submitted to the panel from the drug companies did show an appetite-suppressing effect from phenylpropanolamine. However, studies in humans were anything but conclusive. First of all, the human studies by the drug companies did not meet the experts' own criteria for drug trials. The limitations were generally because of sample size, duration, or design of the study. For example, the studies would include small numbers and extend for shorter than the period of time recommended by the panel, which was twelve weeks. Secondly, the differences between the number of pounds lost by the phenylpropanolamine group and the number lost by those not on the diet-suppressant medication was small although significant. The difference was an average of roughly one pound per week for dieters taking phenylpropanolamine versus one-half pound per week for dieters taking placebos.

The most interesting and important facet of the human study was the rate at which the participants lost weight. In trials of more than two weeks' duration, at least half of the total weight loss occurred within the first two weeks. For example, in a six-weeks trial, those taking phenylpropanolamine averaged a three-pound loss the first two weeks and only one and one-half pounds over the last four weeks. In spite of the relative absence of weight loss after the first two weeks of phenylpropanolamine, the panel approved the instructions on the label of phenylpropanolamine products to allow use up to twelve weeks. There was no good evidence to justify this long-term use, especially since studies appearing after the experts' report cast doubt on whether drugs are beneficial (compared to behavior modification) as diet suppressants at all.

(Continued on page 410)

"Over-the-Counter" Diet Preparations Containing Phenylpropanolamine
(from Physicians' Desk Reference for Nonprescription Drugs, 1981)

DRUG	PHENYLPROPANOLAMINE (mg)	"OTHER" (mg)
Anorexin capsules	25	Caffeine - 100
Appedrine tablets	25	Caffeine - 100 Vitamins
Dexatrim capsules	50	Caffeine - 200
Dietac capsules	50	Caffeine - 200
Control capsules	75	
Dex-a-Diet II capsules	75	Caffeine - 200
Dex-a-Diet Lite capsules	75	
Dexatrim extra stength	75	Caffeine - 200

FRANCES HENAGHAN

also available at

Fleur-de-Lis ..... Scottsdale, AZ
Quail Boutique ..... Scottsdale, AZ
Bel-Aire ..... Tucson, AZ
Sutton's ..... Tucson, AZ
Erna's ..... Beverly Hills, CA
Addie Raymond ..... Campbell, CA
Cranberie ..... Concord, CA
Helft's ..... Century City, CA
Addie Raymond ..... Cupertino, CA
Cahn's ..... Fresno, CA
Bullocks Wilshire ..... Los Angeles, CA
Bullocks North ..... Menlo Park, CA
Phelp's Terkel ..... Menlo Park, CA
Devereaux ..... Newport, CA
P.V Fashions ..... Palos Verdes, CA
Helen Breeding ..... Palm Desert, CA
Neil's ..... Palm Desert, CA
Stephenson's ..... Riverside, CA
De Milles ..... Sacramento, CA
The Olive Branch ..... Sacramento, CA
Cordially Yours ..... San Diego, CA
Shoppe Lou-Nel ..... San Pedro, CA
Sally Fein ..... Woodland Hills, CA
Brooks-Fauber ..... Boulder, CO
Eugene Ann ..... Denver, CO
Saru Dress Shoppe ..... Washington, DC
Woodward & Lothrop ..... Washington, DC
Miss Martha of Florida ..... Ft. Lauderdale, FL
Gibbs-Louis ..... Orlando, FL
Collections ..... Dunwoody, GA
Carol & Mary ..... Honolulu, HI
Younkers & Branches ..... Des Moines, IA
The Paris ..... Twin Falls, IA
Rosalee ..... Calumet City, IL
Village Set ..... Skokie, IL
Nelle's ..... Wheaton, IL
The Goforth Shop ..... Prairie Village, KS
Rodes ..... Louisville, KY
Elegant Ally ..... Kansas City, MO
The Parlour ..... Roseville, MN
Famous-Barr ..... St. Louis, MO
Mitzi M ..... Great Falls, MT
Coplons ..... Charlotte, NC
Barshay's ..... Wilson, NC
Miller & Paine ..... Lincoln, NE
Mary Mahoney ..... Portsmouth, NH
Yvette's ..... Cherry Hill, NJ
Lillian Albus & Branches ..... Haddonfield, NJ
M. Epstein & Branches ..... Morristown, NJ
Madam-Adams' Shop for Women ... New Providence, NJ
Redmond's ..... Albuquerque, NM
The Guarantee ..... Santa Fe, NM
Jack Slote ..... Las Vegas, NV
Off Broadway ..... New York, NY
Esther Stevens ..... Northport, NY
Birnbaum's ..... Akron, OH
Marie T. Kish ..... Cleveland, OH
Adele ..... Dayton, OH
Zelei's Apparel ..... Massillon, OH
Streets of Oklahoma ..... Oklahoma City, OK
That Shop ..... Portland, OR
Alice Kay ..... Allentown, PA
Donecker's ..... Ephrata, PA
Cox's ..... KcKeesport, PA
Strawbridge & Clothier ..... Philadelphia, PA
Kaufmann's ..... Pittsburgh, PA
Linton's ..... Pittsburgh, PA
Carriage Trade ..... Woonsocket, RI
Charles Poulnot ..... Charleston, SC
Round Robin ..... Columbia, SC
Meyers Arnold ..... Greenville, SC
Wally Williams ..... Dallas, TX
Bird Nest ..... Harlingen, TX
Gayle's ..... Houston, TX
Margaret's ..... Jasper, TX
Mathis-Baze ..... San Angelo, TX
Joe Liner Shoes & Apparel ..... Sweetwater, TX
The Image ..... Spokane, WA
Peck's ..... Charleston, WV
Becketts ..... Morgantown, WV

Frances Henaghan
1318 South Olive St.
Los Angeles, CA 90015
(213) 747-0474

Frances Henaghan
498 Seventh Avenue
New York, NY 10018
(212) 730-0218

FRANCES HENAGHAN SAYS

BULLOCKS
WILSHIRE

Leopard print in Silkature® (luxurious as silk but easy to care for) $115.
Also in solid colors, Royal, Forest, Port, Amber & Grey. $105. Sizes 4-16.

INTRODUCTORY OFFER
A unique weather shield scarf! With this ad and just $3.00 check or money order we will send you this fashion scarf for all seasons, a **$10.00 value.**
Remit to: Forecaster of Boston
512 Seventh Ave.
N.Y., N.Y. 10018 Dept. V1

The **Forecaster** woman will have the clothes that go with her lifestyle, coats with a future you will love. Quality with sense appeal. Shown here, just one from our distinctive Sunbelt collection. A poplin treated with **Zepel®** rain/stain repeller. Reversible to our own silk-like fabric. About $130.00 at fine dept. & specialty stores. **Send for our full color brochure** of styles from our Artic & traveler collections—plus our national listing of stores that carry Forecaster coats. **Write to: Forecaster of Boston,** 512 7th Ave., N.Y., N.Y. 10018 Dept. V1, or **call toll free:** 800-223-7916, in N.Y. State call collect: 212-354-8424.

ARE DIET PILLS SAFE?

(Continued from page 408)

In different studies, subjects receiving appetite suppressants over extended periods regained weight faster after treatment than dieters practicing only behavior modification. The appetite suppressant used in one study was fenfluramine, a prescription appetite suppressant chemically related to phenylpropanolamine. The participants in the study were divided into three groups, those on drug therapy, those on behavior modification, and those on a combination of drug and behavior modification. Behavior modification included modification of eating behavior, self-reinforcement, and exercise management.

The drug trial lasted for six months at the end of which the drug-therapy patients had lost an average of thirty-two pounds compared to thirty-four pounds for patients who had combined drug therapy and behavior modification. Those on behavior modification alone lost only twenty-four pounds. However, when the patients in the study were followed up a year later, those receiving behavior therapy alone had gained back only four of the twenty-four pounds lost. The patients in the other two groups had gained back a substantial number of the pounds lost: twenty of the thirty-two pounds in the drug-therapy group and twenty-four of the thirty-four pounds in the combination regimen. Thus, the early benefit of the drug was short-lived. In addition, combining the drug with behavior therapy served only to reverse the long-term effectiveness of the behavioral approach.

Surprisingly enough, the use of diet pills is becoming more common. In 1980, $200 million worth of the preparations were sold, which represented a 100 percent gain over 1979. There has been an increase in the number of complications associated with the major ingredient in diet pills, phenylpropanolamine, since the sale of diet pills has increased. Reports involving this drug to poison-control centers went up almost 80 percent between 1979 and 1980. These alarming complications in association with a nonprescription drug lead to a logical question: can phenylpropanolamine-containing drugs jeopardize the health of an individual taking them such that the risk does not justify the potential gain?

There is a substantial amount of evidence suggesting drug therapy has no beneficial long-term weight-control effect. In other words, taking these pills can lead to a short-term weight loss, but there is no evidence that the weight loss is sustained. Phenylpropanolamine can cause serious health problems and has been implicated in some deaths. Therefore, using phenylpropanolamine-containing diet pills to lose weight could be hazardous over the "short term" and ineffective over the "long term." The common belief that a pill can lead to weight loss is an indication of a pill-oriented society directed toward an easy way out. As is often the case, the "pill" must come from within. The more conventional, time-honored method of weight reduction, an alteration of life style and diet habits, is better than drugs for weight reduction.

Shirley M. Mueller, M.D., *is assistant professor of neurology and physiology at Indiana University School of Medicine; she has written two scientific papers about her research on phenylpropanolamine.* ▽

1982 CATALOGUE COLLECTION

bloomingdale's

1 Presenting an event-within-an-event, our 1982 "America The Beautiful" Christmas catalogue is filled with a plethora of gift-giving pleasures... featuring twelve unique adventures that will light up your holiday... your year, like no other. $3.00

1A $4.00 in U.S. territories*

Garfinckel's
The heart of Christmas

11 Sixty-eight beautiful pages of heart-warming ways to say "Merry Christmas." Delivered to your doorstep in early October. From this exclusive fashion store in the nation's capital. $3.00

Imagnin

2 Shop for the newest in fashion, unusual accessories, and irresistible indulgences for the home—in our Reflections® catalogues. Annual subscription includes four seasonal fashion issues, two sale books and a colorful Christmas catalogue of extraordinary gift ideas. $2.50

2A $5.00 in U.S. territories*

Lillie Rubin

12 The glamour and excitement of our beautiful *holiday* collection! The flair of our irresistible fashions for *spring* and *cruise!* Lillie Rubin presents the newest and best of fashion chic for day and evening. Six monthly issues. $3.00

Saks Fifth Avenue

3 Fashion and Accessories... Christmas Thoughts... Holiday Cruisewear! All delivered right to your door! Our beautiful Christmas Folio—gifts for him, her, them—almost a gift in itself! And our Holiday Dressing and Cruisewear Folio, with clothes for holiday and resort. $5.00

Neiman-Marcus

13 Shop by mail in the comfort and convenience of your home with the world-famous Neiman-Marcus Christmas book. The 1982 version is full of exciting fashions for wearing and living, unique gifts, accessories and gourmet treats—plus the usual N-M-style surprises. $3.00

TIFFANY & CO.

4 TIFFANY & CO... One of the most coveted catalogues in the country. 120 full-color pages feature collections of jewelry, sterling, china, crystal, watches, gifts and much more by Tiffany's designers. Available in October. $5.00

CC
CONCORD
COLLECTION

14 A master-combination of 20th century technology and centuries of Swiss experience. The quartz movement is superlatively thin. And the 18 karat design is an understatement of your taste. $1.50

Marshall Field's
&
Christmas

5 Marshall Field's is Christmas—an American tradition for 130 years. Bring fashion beauty into your home with our 1982 Christmas catalogue. Available in mid-October. $2.00

Christmas 1982 Macy's

15 Discover how much the world's largest store has to give—send for Macy's 1982 Christmas Book filled with gifts and surprises brought right to your door. Macy's New York Christmas Catalogue available in November—plus 3 more issues throughout the year. $3.00

Lord & Taylor

6 COMING SOON. THE BEAUTIFUL LORD & TAYLOR 1982 CHRISTMAS BOOK—RESERVE YOUR COPY TODAY. Not to be missed, our annual celebration of gifts, fashion, decorations and every amenity for holiday entertaining—selected just for you from every corner of the world. $3.00

Fortunoff, the source
681 FIFTH AVENUE, WESTBURY, L.I.
PARAMUS AND WAYNE, N.J.

16 Fortunoff's reputation for quality and value is well known to New Yorkers. Now you can order from our holiday catalogue featuring a vast selection of fine jewelry and silver gifts. Available mid-October. $1.00

GROSVENOR
CANADA

7 Fall/Winter Fur Collections 1982-83. A full-color brochure from the legendary Canadian furriers. A beautiful collection of irresistible Grosvenor furs that any woman will be proud to own. $5.00, applicable to purchase.

L.S. Ayres & co.

17 A colorful catalogue full of gifts in tune with the season—from the perfect fashions for holiday occasions, to distinctive home accessories and delightful remembrances. $2.00

BERGDORF
GOODMAN

8 Indulge in the fantasy of a Bergdorf Goodman catalogue. It's like having our Fifth Avenue store right at your door. And now, a year's worth of the ultimate in fashions, gifts, and collectibles is yours for just $7.50.

GUCCI

18 The superb new, full-color Gucci catalogue... sixty-four beautifully photographed pages... the ultimate in gift selections. Handbags, accessories, fashions, luggage, shoes, jewelry, gifts and fragrance for ladies and gentlemen. $8.00, applicable to purchase of $50.00 or more.

SAKOWITZ

9 Enjoy holiday shopping from the very merry Sakowitz Christmas catalogue. It sparkles with an innovative collection of gifts and apparel with "the quality of being special."® Available in October. $3.00

Celebrate The Season
KAUFMANN'S

19 "Celebrate the season" with our Christmas catalogue. A wonderland of gift-giving ideas from the exquisite to the unexpected. $2.00

PIAGET®

10 The most expensive watches in the world. Completely handcrafted in Switzerland, each is unique, individual and a work of art in 18 karat gold. $1.50

conran's

20 112 colorful pages of unique, versatile, high-quality international designs in home furnishings. *Everything* from sofas to gift accessories—kitchenware to duvets. Innovative styling suits apartments or country homes; plus *Conran's* affordable coordinated fabrics and wallpapers. Great design at good prices! $3.00

B. Altman & Co

21 "It's always a pleasure, especially at Christmas." Altman's 116-page, all-color catalogue makes gift-shopping easy. Send for your copy of holiday ideas from Fifth Avenue's only department store, B. Altman & Co. $4.00

ROLEX

22 "Of Women, Time And Rolex" features the collection of Rolex timepieces for women. The classic craftsmanship of Rolex identifies the famed, elegant Oyster line. The dress line has new harmonies of sculpture and function in flawless finds of white and yellow gold, many with superb diamonds.

Montaldo's

23 A selection of the best in fashions and accessories for day, evening and at-home—all chosen with Montaldo's eye for quality and style. Elegant and practical gifts that are sure to delight any woman on your list. $1.50

Cartier

24 "The Fine Art of Cartier." 72 full-color pages of high jewelry, Cartier Art Deco pieces, gold and diamond jewelry, sterling, gifts and les must® de Cartier. Available beginning October 15. $5.00

Burdines florida

25 A Christmas tradition in Florida since 1898. This 64-page catalogue is a tropical cornucopia of tradition-rich gift ideas spiced with the latest fashions, decorations, gifts, toys and home accessories. A big plus: advance resortwear for those southward-bound for the holidays. $3.00

THE METROPOLITAN MUSEUM OF ART

26 116 pages of unusual presents produced by the Museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of Christmas cards. $1.00

CONCORD®

27 Featuring the ultimate achievement in Swiss technology and design. Concord 14 karat gold quartz designs and executions, usually found in more expensive watches. $1.50

O'Neil's

28 Merry Christmas, from one of Ohio's most exciting department stores! Our full-color catalogue brings you some of the season's best gift ideas... from beautifully affordable fashions, to a world of bright accents for your holiday home. $2.00

MINK INTERNATIONAL

29 The Mink Information Booklet from Mink International—a complete guide to fashion's favorite fur... MINK.

nordstrom

30 Celebrate the holidays with the West's fashion leader. Our full-color gift guide features fine-quality shoes, apparel and accessories for your family and friends. Nordstrom, American Express and bank cards welcome. Available in early November. $2.00

RW RAYMOND WEIL GENEVE

There's never been a better time.

31 Distinctive 18K gold electroplated watches of contemporary and traditional designs–featuring quartz movements, Caiman Crocodilus straps, 20 micron 18K gold plating and an international guarantee. The new Utopia collection features water-resistant watches of stainless steel and 18K gold electroplate. $220–$800. $3.00

ROYAL SILK

32 Our holiday catalogue in rich, dazzling colors features designer-quality silks and silk blend fashions at affordable prices. Our exclusive designs and fabrics are guaranteed to provide the versatile office-to-evening looks you want. A year's subscription. $1.00

ZCMI

33 Christmas isn't Christmas in the Mountain West without the ZCMI Christmas Catalogue. After 114 years, we're still bringing you the most beautiful, unique and treasured gift ideas around. Sixty-four pages of Christmas memories from ZCMI for 1982. $2.00

NORTH BEACH LEATHER

34 The excitement of shopping at North Beach Leather is yours by mail. This beautifully photographed full-color catalogue of furs, leathers, and suedes features the special clothing that makes North Beach Leather a favorite of people who know fashion, quality and value. $2.00

Bal Harbour Shops

35 Famous names in fashion, accessories and exclusive gift items from the world's finest shops and specialty stores! Exciting full-color catalogue. $3.00

Nickolaus Exercise

36 Our exercise centers in New York have helped shape up thousands. Two exciting catalogues are available. One offers home exercise programs of the Nickolaus Technique on cassettes. The other features our fabulous line of activewear that looks terrific anywhere. $1.00

The Sir Thomas Lipton Collection

37 Tea lovers and connoisseurs will savor the pleasures of The Sir Thomas Lipton Collection. The world's finest, rarest teas—their special characteristics, how to serve them, plus foods and accessories to complement the tea experience—await you in a color catalogue.

BAUME & MERCIER GENEVE

38 From the elegant Baume & Mercier Collection featuring dramatic new concepts in 14K and 18K gold diamond watches—an exclusive new collection of 18K gold combined with stainless steel and our expanded Riviera Collection. $2.00

GEIGER the original

39 Geiger of Austria's full-color catalogue features classic European design in casual sportswear. Soft, washable fabric of pure virgin wool is processed in a secret formula for extra durability... versatile fashions, with an accent on easy care, style and comfort.

ESPRIT

40 Esprit's catalogue is an upbeat collection of sporty components, dresses and accessories put together by our innovative design team. Everything is here in one spot to dress you from head to toe! $1.00

CORUM

41 One of the world's greatest contemporary designers of watches presents $5 and $20 gold coin watches and 10 and 15 gram Swiss ingot watches for men and women. All are completely handcrafted in Switzerland. $1.50

hudson's

42 Bringing Christmas to you in a spectacular, full-color catalogue featuring our irresistible new Santa Claus for 1982. And a generous celebration of extra-special surprises for your family and friends. $2.00

LA ROMANA INTERNATIONAL BOUTIQUES

43 An exciting glimpse at one of the most comprehensive collections of important Italian designer fashions today—Fendi, Krizia, Ferré, Coveri, Versace, Armani and more... at duty-free prices. Visit La Romana Boutiques in St. Maarten and Aruba, the Netherland Antilles. $2.00

HONEYBEE

49 Honeybee's new catalogue features over 307 selections in full-color. Designers you want. Labels you trust. Our buyers shopped the world to select exciting fashions and accessories you can shop for in the comfort of your home... with confidence. (4 issues) $1.00

THE COLLECTION

44 The Collection Catalogue. Each of the 48 pages is a window into the world's finest stores. A sampling from Hazelton Lanes: Hermès, Turnbull & Asser, Polo by Ralph Lauren, Saint Laurent rive gauche, Penhaligon's and Roots. Other gifts and accessories from Godiva, Sony, Piaget and Porsche. $5.00

Victoria's Secret designer lingerie

50 The finest European and American designer lingerie brought to your home in a luxurious color catalogue. Lacy camisoles and tap pants, feminine bra-bikini sets from France, gowns and kimonos in silks and satins... and more. One year's subscription. $3.00

Ω OMEGA

45 *Omega. The last word.* Watchmakers of the only timepiece to fly to the moon. Official timepiece of the Space Shuttle voyages. Earth-styles include 14K and 18K gold, quartz chronometer, dress and fashion, sports and specialty models. Swiss accuracy. Swiss precision. $1.00

COLBERT'S HARRY HOLLAND OF AMARILLO

51 Colbert's-Harry Holland of Amarillo presents the most unique gifts and fashions from $30,000 to $30 and under. This exclusive 1982 catalogue is a "Who's Who" of famous names in furs, fashions for men and women, sleepwear, children's wear, toys, crystal and gifts. $2.00

Natural Fiber Fabric Club

46 Only pure silk, wool, cotton, linen. All at a savings of at least 20%. Membership includes 4 seasonal swatch mailings, complete "Sewing Aids Catalogue," year-round savings on 24 "basic fabrics," and unscheduled special offers. One year membership. $10.00

Spiegel

52 SPIEGEL FOR CHRISTMAS. Save your merry old soul from the season's shopping hassles. Find over 450 pages of names like Sony, Seiko, Atari, Strawberry Shortcake, Members Only, Halston, Bill Tice in our Christmas catalogue. $3.00

SEVENTH AVE FABRIC CLUB

47 Now you can sew with fabrics from famous designers and manufacturers—Chester Weinberg, Dior, Jones New York, Anglo Woolens, etc.—and save 20–50%! One year membership includes four seasonal swatch collections. $5.00

KARAT GOLD JEWELRY by Lazarus Jewelers

53 Karat Gold Jewelry by Lazarus Jewelers. Offering a luminous collection of 14 and 18 karat gold and gem-encrusted jewelry. Lazarus is the birthplace of exciting jewelry.

Ilona of Hungary

48 Ilona of Hungary. Visit her world-renowned skin-care institutes in New York, Chicago, Denver, Houston—or have a professional facial at home with her uniquely successful skin-care products. Catalogue and "Ilona of Hungary Skin Care Regimen" booklet. $2.00, credited on first order.

BLACK, STARR & FROST FINE JEWELERS SINCE 1810

54 Black, Starr and Frost. The oldest Guild Jeweler in the United States presents its outstanding 1982 catalogue—a unique collection of diamonds, jewelry, watches and fine gems of quality and distinction. Included are many new fashion items, created by Black, Starr & Frost's own exclusive designers. $3.00

HOLIDAY PREVIEW 1982

_____ 1. $3
_____ 1A. $4 U.S. territories*
_____ 2. $2.50
_____ 2A. $5 U.S. territories*
_____ 3. $5
_____ 4. $5
_____ 5. $2
_____ 6. $3
_____ 7. $5
_____ 8. $7.50
_____ 9. $3
_____ 10. $1.50
_____ 11. $3
_____ 12. $3
_____ 13. $3
_____ 14. $1.50
_____ 15. $3
_____ 16. $1
_____ 17. $2
_____ 18. $8
_____ 19. $2
_____ 20. $3
_____ 21. $4
_____ 22. no charge
_____ 23. $1.50
_____ 24. $5
_____ 25. $3
_____ 26. $1
_____ 27. $1.50
_____ 28. $2
_____ 29. no charge
_____ 30. $2
_____ 31. $3
_____ 32. $1
_____ 33. $2
_____ 34. $2
_____ 35. $3
_____ 36. $1
_____ 37. no charge
_____ 38. $2
_____ 39. no charge
_____ 40. $1
_____ 41. $1.50
_____ 42. $2
_____ 43. $2
_____ 44. $5
_____ 45. $1
_____ 46. $10
_____ 47. $5
_____ 48. $2
_____ 49. $1
_____ 50. $3
_____ 51. $2
_____ 52. $3
_____ 53. no charge
_____ 54. $3

VOGUE'S 1982 HOLIDAY PREVIEW CATALOGUE COLLECTION

Please indicate the number of catalogues you would like to receive in the space to the left of each listing. (More than one of each catalogue may be ordered.) Enclose a check or money order payable to VOGUE for the total cost of catalogues, plus a $1.00 handling charge to cover your entire order. (STAMPS AND CASH WILL NOT BE ACCEPTED.) Requests will be forwarded to the stores. When applicable, stores will refund the cost of their catalogues on your first purchase. Offer available *only* in the United States and its territories.*

Send coupon and remittance to: VOGUE
Holiday Preview 982
P.O. Box 2766
Clinton, Iowa 52735

I enclose $_____ for catalogues

\+ $ 1.00 handling charge

$_____ total remittance

NAME _____

STREET _____ APT. #____

CITY _____ STATE _____ ZIP_____

Allow 8–12 weeks for delivery.
OFFER EXPIRES OCTOBER 1, 1982.
*Additional charge for U.S. territories.

CALLAGHAN MILANO

BILL KING

ADDED TOUCH
5867 Forbes Avenue
Pittsburgh, PA

FAWZI
114 Faneuil Hall Market
Boston, MA

RUTH SHAW
Village of Cross Keys
Baltimore, MD

SEND YOUR BODY A THERAGRAM™

YOU ACT LIKE YOU'RE IMMORTAL STOP
YOU GYP YOUR BODY WITH JUNK FOOD STOP
YOU FORGOT WHAT BREAKFAST LOOKS LIKE STOP
YOU GO ON DIETS THAT WOULD STARVE A GERBIL STOP
START FOCUSING ON WHAT YOU SEND
YOUR BODY AND BE SURE
YOU SEND IT A
THERAGRAM EVERY DAY...
THERAGRAN-M® FROM SQUIBB
LOVE...SOMEONE WHO
CARES ABOUT
YOU

© 1981/1982 E.R. Squibb & Sons, Inc.
112-502 Issued: Jan. 1982

A BALANCED SUPPLEMENT OF EXTRA-POTENCY
VITAMINS AND MINERALS... RECOMMENDED MOST BY DOCTORS

PITTI DONNA
PITTI ACCESSORIO

FLORENCE
8 - 11 OCTOBER 1982

PALAZZO PITTI
PALAZZO DEI CONGRESSI
PALAZZO DEGLI AFFARI
FORTEZZA DA BASSO

OFFICIAL COLLECTIONS
OF LADIES' FASHION
ACCESSORIES
SPRING - SUMMER 1983

Admission by invitation is strictly reserved
for buyers and the press

No admission for children
under 14 years

For information, programmes and list of exhibitors:

CENTRO DI FIRENZE
PER LA MODA ITALIANA

VIA FAENZA 109/111 - 50123 FIRENZE TEL. (055) 219331/2/3 - TELEX 572153 FIRMOD I

Interview: Maya Angelou—a passionate writer living fiercely with brains, guts, and joy

BY JUDITH PATERSON

EDITOR'S NOTE: *Maya Angelou is a woman who creates her own force field: A writer (her four autobiographical novels include "I Know Why the Caged Bird Sings" and, most recently, "The Heart of a Woman," published by Random House), an actress, and a political activist. Here, Maya Angelou speaks out—in a voice alternately soothing and razor sharp—on courage, spirit, surviving and thriving now. . . .*

Judith Paterson: I have often taught *I Know Why the Caged Bird Sings* in Women's Studies courses and been an admirer of yours for a long time. I guess you hear that a lot these days.
Maya Angelou: Never enough.
JP: Never enough?
MA: No, never enough admiration. *Never.*
JP: When Southern white women like myself read your books, we identify with you as women and at the same time feel guilty because of the racial history we share. We have been the enemy. You have said that black women and white women have different struggles. Could you elaborate on that?
MA: As I see it today, all the struggles are one. The armament we use and the battle arenas for black women and white women are different. The struggle, I hope, is to make this country a better place for everybody. And one has to start at home, like charity. You know, make it better for your own self and, once you do that, automatically life is better for everyone—in a very oblique way. But once one's own struggle is enjoined—and maybe overcome—then one can get about the business of struggling other people's struggles. Frederick Douglass says, "He who is struck must *himself* cry out."

But white women and black women are basically very different, and we're different because of our histories. One of the things I see about white women is that their husbands, and fathers, and brothers, and sons, nephews, uncles, and male lovers have told them, either implicitly or explicity, that they really aren't very important—except in the kitchen, the bedroom, the nursery, and maybe in elementary schools. White fathers, uncles, nephews . . . have shown white women that they can run their countries without them—run entire societies, go to the moon, philosophize without them.

Black women have never been in that position. While the white men in the society say the same thing to black women—and worse—at least the people who are saying those things to us are not our uncles and fathers and brothers and sons. In the black community, black women are very important.
JP: In what ways?
MA: We support the church and all the social organizations. The ministers and the presidents of universities and the principals of high schools, they have to have our support. Nobody wants to anger the black American woman. No black man—I mean *en masse;* that's where he gets his support. We look after the children and not only our own; we have had the strength to nurse a nation of strangers and look after white folks' children as well, and still have some pizzazz left. Style! But I think that one of the reasons we have so much style—such insouciance—is just that. The men in our lives have *not* rendered us negligible.

Given the burden of work, when it's not a joy, having to work sometimes at very lean jobs—everything from picking cotton to picking up somebody's dirty drawers—given sometimes very lonely homes—husbands gone, fathers gone—we have, as a group, not turned into a bunch of whiners. Black women seldom whine. *Rage,* yes, but very seldom *whine.* And I don't mean to say that makes us superwomen, because nobody wants us to be too much. Everybody wants to be enough. But it makes us "other." And black mothers expect so much of their daughters, you know. Mothers and daughters in black families remain quite close. And we do not, as a rule, blame our mothers for society.

JP: I can't help comparing the optimism and energy of your biography with the sometimes self-pitying, self-indulgent tone of the white feminist writers of the early 1970s, Erica Jong, Marilyn French, Gail Parent, Sue Kaufman, all the "Mad Housewives." Of course, the best have moved beyond that. Erica Jong's *Fanny* is a marvelous, robust, funny book.

MA: Yes, it is. Wonderful. But I know. . . . Well, I don't want to imply that I, or black women, don't cry bitter tears and as Georgia Johnson said "beat against the bars at night." That is where the title of my new book comes from. A black poet, Georgia Douglas Johnson, who lived here in Washington, whose son, quite aged now, still lives here, wrote a poem called "The Heart of a Woman." She says: "The heart of a woman goes forth with the dawn, as a lone bird, soft winging, so restlessly on . . . The heart of a woman falls back in the night and enters some alien cage in its plight, and tries to forget it has dreamed of the stars while it breaks, breaks, breaks on the sheltering bars." Well, I mean, they *all* do.

And maybe leisure affords people time to be introspective and reflective. Usually, black women haven't that kind of time for looking at what seem to me to be the smaller issues in life. If the woods are on fire, you don't worry if your slip is showing. You know, you just don't have time. We are being assailed and assaulted on every level *all* the time.

Our beauty even is not the beauty of the society. Our features are different; our bodies, in fact, are different. Black women are obliged, unless they can sew or have somebody sew for them, to wear clothes that are really designed for the white female frame, which usually does not have that rising behind, or the high calves, the small waist and the wide hips. You understand?

JP: I do. I hadn't thought of it. . . .

MA: Those are small issues, but they're issues. Take makeup. Just in the last ten years have they started selling makeup for black skin—all those shades, "cinnamon," "toast," "nutmeg," "licorice"—all those beautiful colors. Black women had to use white powder before, and the darkest white powder usually was "suntan." On our skin, some of us, that's as light as talcum powder. Those small issues mean something. But the larger issues are getting a job, being able to eat and sleep, trying to raise children, trying to keep peace and love in a home, and meanwhile maintain those strong relationships in families, so that if all hell breaks loose, you always have somebody. And hell is threatening to break loose *every minute* for the black American. So. . .

> ***We allow ourselves too much laxity in the use of our brains***

JP: But you sound so . . . what is it, optimistic, in your books. There is such gusto.

MA: Right. It *is* optimism and it's right there before this book. There is a spiritual that says: "Through many thousand toils and snares I have *already* come." I mean—there it is.

JP: That brings me to a question about endurance. When my daughter, Beth, was sixteen, she read *Caged Bird* and reduced her admiration to one word—*guts*—said like that—*GUTS.* The guts to strike out on your own, to bear, love, raise, and support a child when you were just sixteen yourself, and not just to try it, either, but to succeed at it. I think of words like "courage" and "prowess," but the black survivor and the black artist have often been saddled with Faulkner's label, "enduring." How do you react to the difference between "prowess" and "endurance"?

MA: Well, there's nothing noble in enduring pain, just enduring. I'd better not say that; no, I don't mean that. But the human being is not at his or her best when he or she simply endures. Still, it is important, at a stage, to endure so you can overcome. Surviving is important, but thriving is *elegant.* So there are few things that can really stand against gusto, very few things, very few people. It's a wonderful word; I hadn't thought of it in a long time until you mentioned it. If you enter a room of hostile strangers with gusto, there are few who can contain, preserve, their hostility. First, what they see, not consciously maybe—but sense—is something that is really in them. And maybe they put it behind their kneecap. But it's there, and it speaks immediately to the gusto in other people.

I appreciate your saying "prowess"; I have learned to do a number of things I didn't know how to do. I think I did approach every challenge with gusto—actually. I know there are the documents in some library to teach me to design the Lincoln Center if *(Continued on page 420)*

No skin care product can remove deep wrinkles, eliminate skin sag, or make large pores smaller. But a TRUE MOISTURIZER will go a long way in making your skin look so much younger.

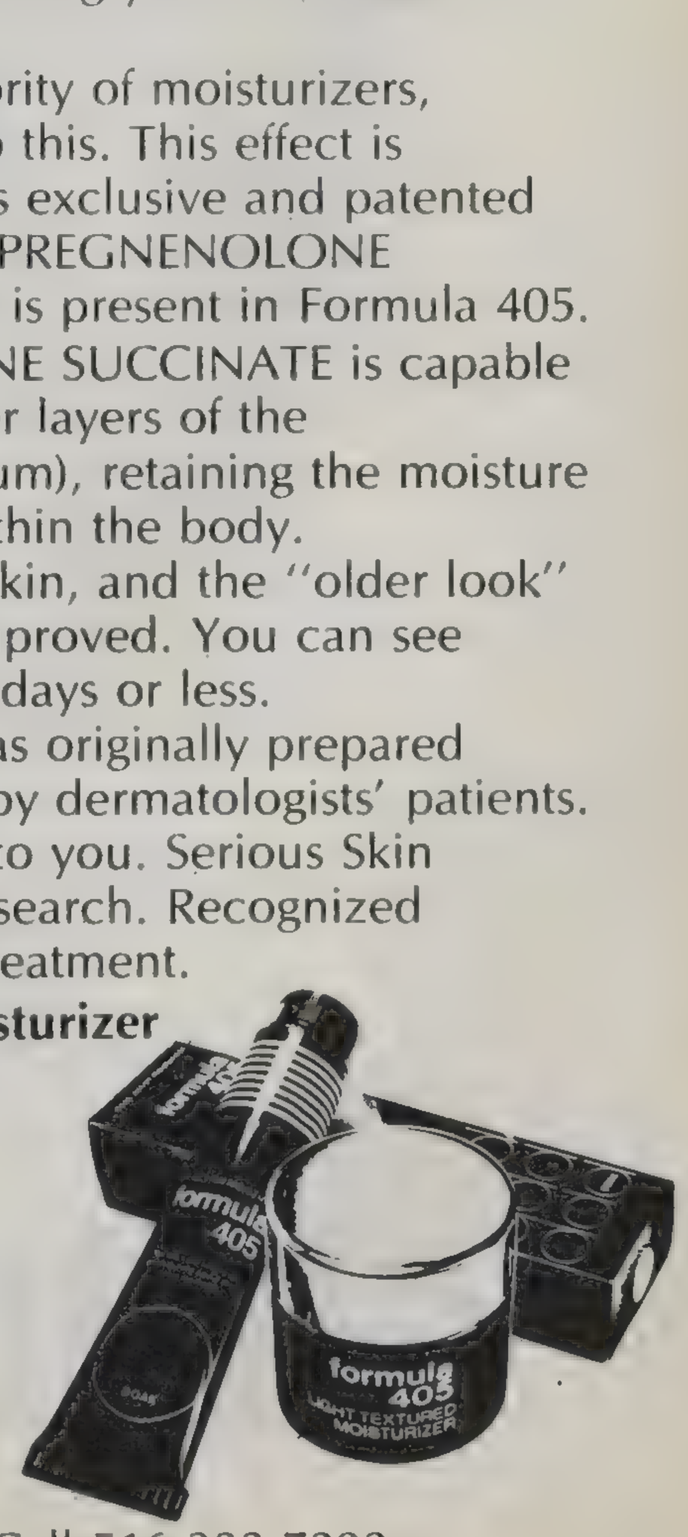
Unlike the majority of moisturizers, Formula 405 can do this. This effect is produced by Doak's exclusive and patented moisturizing agent, PREGNENOLONE SUCCINATE, which is present in Formula 405.

PREGNENOLONE SUCCINATE is capable of entering the outer layers of the skin (stratum corneum), retaining the moisture that comes from within the body.

Fine lines, dry skin, and the "older look" will be markedly improved. You can see visible results in 10 days or less.

Formula 405 was originally prepared exclusively for use by dermatologists' patients. Now it is available to you. Serious Skin Care from Doak Research. Recognized Authority in Skin Treatment.

Formula 405™ Moisturizer Recommended by dermatologists. Not ours, yours.



At Leading Drug and Dept. Stores.

For Further Information, Call Toll-Free 1-800-645-3191.
In New York State Call 516-333-7222

Doak Pharmacal Co., Inc., 700 Shames Drive, Westbury, NY 11590

Mira De Moss

claire pèarone

2771 Somerset Mall · Troy · Mi. 48084 · 313 643–0770

Photo by Shigeru Inoue

Yukiko Hanai

RUSSEL TAYLOR INC. 530 SEVENTH AVENUE, NEW YORK NEW YORK 10018 TEL:354-4700

MAYA ANGELOU

(Continued from page 417)

I wanted to. They were created by human beings and are being preserved by human beings and I'm a human being. We have allowed ourselves, I think, too much laxity in the use of our brains. The brain will do anything. If we are not physically handicapped, we can do the most wonderful things. We can do almost anything.

You know, I never expected to live very long; I never did. I really thought I was going to die at twenty-eight, but I expected to be a very successful real estate broker before I died. Honest to God!

JP: Why in the world did you expect to die so young?

MA: I have no idea, but I always thought it. I'm always, anyway, prepared for it. Or I *think* I am. But until that time, I will not allow *anybody* to minimize my life, not *anybody,* not a living soul—nobody, no lover, no mother, no son, no boss, no President, nobody. I have to *die* by myself! I mean, if somebody came along and said: "If you don't do this, we will do this" and if I capitulated, when it came to drawing that last breath—alone—I wouldn't be ready to do it.

JP: When did you begin to realize all that?

MA: A long time ago. I know that most restrictions are set up by somebody else at their whim and for their convenience. I think I must have been very young when I first understood that.

It happens in jobs. I think if one has a job where the employer or boss or the job itself really gives nothing, you just have to throw it in. Or what? Crawl and eke out some miserable existence where you become mean because the situation is mean. You become mean and narrow and small to your children and friends and lovers. I'd rather be dead. And try the next time around. You see?

JP: Strong women have obviously been very important in your life—teachers, mentors, but especially your powerful grandmother and, of course, your mother. How did they influence you?

MA: My mother, really, she is remarkable. I was just thinking about phoning her. She called yesterday.

When I was twenty, she told me I was a great woman. Now, she was very pretty and had money and was about 5'4" tall. I was six feet. At the time I had a job in a record shop and another in a diner—they called it a dinette—as a waitress, trying to make ends meet because I wouldn't take money from her. I mean I *couldn't.* I was a woman; I had a son. We walked down the street, down Fulton Street. I'll never forget it. There was a mayonnaise and pickle factory nearby. I still remember that smell. And she said: "Baby, let me tell you something. I think you are the greatest woman I have ever met." I'm still amazed and I can still cry over it. So I asked her why she said that. She said: "Because you are intelligent and merciful. Those two things don't often go together." I walked across the street and got on the bus *in shock.* And I thought, she's not a liar; she's much too fierce to lie. She's intelligent, so maybe she sees something, maybe, just maybe. . . .

She called me yesterday in New York, and she said, "Now, I will come to you anywhere. I hope you aren't overdoing it." I said, "I'm not." She said: "Because, Baby, we have cemeteries filled with dead heroes. And our people need you alive. Now I will come, and you know it." I said: "Yes Ma'am." [*laughs*] And you know—always around her all my friends who know me in other circumstances. . . . They can't believe it. You know?

JP: The "Yes Ma'am" says it all.

MA: Right! And I remember years ago. I was doing a film in Sweden. I was having trouble with the actors, and the director was playing the fool. I composed the score and had to use the Swedish radio orchestra director, who kept telling me it was impossible to do what I wanted to do with the music. And I *hear* the music, but I'm not trained in music. I begged him: "Please just play it. I've sung all the parts one at a time, and I know it works, please play it." I was having a horrible time. So I called my mother. She was on the beach, and that is home for two months. I told her: "I need some mothering. I'm going to send you a check today and as soon as you get it, come to Sweden." She said: "Well, Baby, I'll have the postman hold my mail; because I suppose when I return, your check will be in it. But if anything is leaving for Sweden today, you can pick me up at the airport tomorrow. You just go to the airport tomorrow to meet me." I said:

I find people meaning love but talking about sex

"Yes Ma'am." So I went to the airport that night and sat in the bar and drank. At about nine o'clock I met her and I just, oh, cried. She always takes me in her lap, as little as she is. I just get in her lap and melt.

I said: "Let me get your bags." And she said: "No, you take me to the bar. I think you know where it is; take me to the bar." She said: "I'll have a drink, my baby will have a drink, and give everybody in this place a drink." Then she said: "Baby, Mother came to Stockholm to tell you one thing—a cow needs a tail for more than one season." I was drunk and tired and I thought: "What the hell: I've spent all this money to get this obscure advice." She said: "Well, the cow that thinks because summer is over, it can drop off its least needed and most laughed at part and stomp on it, is a fool; because if it lives, spring will come and the flies will be back, and it will want nothing so much as that very tail." She said: "Now, they're treating you like a cow's tail. You do your work. If they live, they will be back to you."

I tell you, it was prophetic. Diana Sands was the star. She died. Sometime later my husband, Paul, and James Baldwin and I were in a restaurant not far from Lincoln Center. And in trooped those same actors—I mean like *snaking* around our table. Well, usually when people see Jimmy and me together, they go to Jimmy. And he not only is a great artist and all that, he's also very generous about setting people up in booths, and ordering drinks, and picking up the tab. So I was prepared for them to surround him. And they said: "Hello, Jimmy. Lovely performance tonight." And then they were all over me. And I was right back in that bar on the second floor of the Stockholm airport. And I saw my mother standing there saying: "If they live. . . ."

JP: Your mother *(Continued on page 422)*

ALBERT CAPRARO

Available at these fine specialty stores, members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

FROHSIN's Alexander City, AL
THE CARRIAGE HOUSE Decatur, AL
RICK'S Tuscaloosa, AL
SIL-VANA'S FASHIONS Tucson, AZ
PERKINS, SHEARER OF COLORADO INC. Denver, CO
ALION LTD. Honolulu, HI
WOLFS Des Moines, IA
HANDMOOR CO. Chicago, IL
Deerfield, IL
S.A. BARKER CO. Springfield, IL
TERRY BLOSKEY Hutchinson, KS
KAREN'S INC. Louisville, KY
M P II Baton Rouge, LA
ALEX JONES Lake Charles, LA
DESIGNERS ANONYMOUS Metairie, LA
New Orleans, LA
CYRELD Brookline, MA
THE LINE'S DEN Bethesda, MD
B. SIEGEL Detroit, MI
THAL'S CARRIAGE SHOPPE Grand Blanc, MI
LA BOUTIQUE Biloxi, MS
BETTYE K. Vicksburg, MS
MARTHA WALLACE LTD. Charlotte, NC
THE WONDER SHOP Wilmington, NC
BELMAR FASHION CORNER Belmar, NJ
PLAID 'N TWEED Metuchen, NJ
CLARA'S Rutherford, NJ
COHOES SPECIALTY STORES LTD.
Cohoes, NY
East Windsor, CT
CLARK'S STORES, INC. Jackson Heights, NY
KASSEL BROS. Middletown, NY
Newburgh, NY
PANACHE Cincinnati, OH
ULTIMO Dayton, OH
THE STYLE CENTER Elyria, OH
ANOTHER POINT OF VIEW Rocky River, OH
POINT OF VIEW Shaker Heights, OH
YOUNG MENS SHOP Altoona, PA
FASHION GALLERIE Pittsburgh, PA
LYNN HAYES Williamsport, PA
THE CLOTHES TREE Wyomissing, PA
COLBERTS Dallas, TX
JOE BRAND Laredo, TX
McAllen, TX
TOWN AND COUNTRY FASHIONS
San Antonio, TX
MARY V'S Tyler, TX
THE FAMOUS Portsmouth, VA
Norfolk, VA
THE REAR DOOR LTD. Beaver Dam, WI
AU COURANT Hartland, WI
"ILSE'S"—WHERE ELSE? Madison, WI
MR. ROBERTS Milwaukee, WI
Bay Shore, WI
Mayfair, WI
Northridge/Southridge, WI

ALBERT CAPRARO
550 SEVENTH AVENUE NEW YORK, N.Y. 10018

A DELECTABLE BOOK FOR ALL LOVERS OF EXCITING FOOD

FOOD IN VOGUE
BY MAXIME DE LA FALAISE

This beguiling collection from the pages of VOGUE emphasizes dishes that reflect the individuality of cooks—both amateur and professional—who have adapted and improvised on classic European techniques, and have created their own eye-catching and palate-pleasing cuisine. It includes a section of sensational ideas for planning menus.

A sampling of the book's contents:

Nancy Kissinger's *Basque Omelette*

Brooke Astor's *Chicken Suzanne*

Geoffrey Beene's *Creole Gumbo*

Mica Ertegun's *Imam Bayildi*

Cristina Ford's *Spaghetti alla Carbonara*

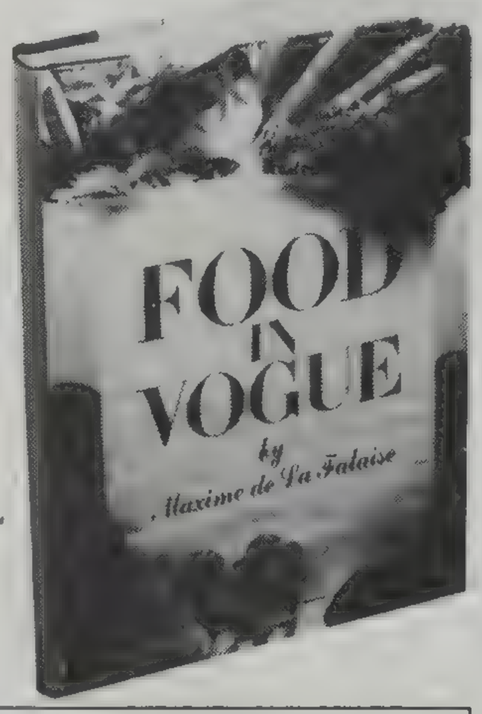
Francesco Scavullo's *Fillets of Haddock*

Clare Boothe Luce's *Consommé à la Duchesse*

Jacqueline Onassis's *Gratinéed Spinach*

Happy Rockefeller's *Flat Apple Pie*

Virgil Thomson's *Tenderloin on Toast*



ORDER TODAY!
Ideal as a present
for a friend,
for a relative,
for yourself.
Only $15.95 each,
plus $1.50 each
for postage
and handling.

Order your copy(ies) of FOOD IN VOGUE today and if you are not delighted, you may return the book(s) within 10 days for a complete refund. Please allow 6-8 weeks for delivery.

Send your check or money order (U.S. currency only) for $15.95 (plus $1.50 for postage and handling), total: $17.45 per copy.

Mail to: CONDE NAST BOOKS,
P.O. Box 431
Bloomfield, NJ 07003

MAYA ANGELOU

(Continued from page 420)

really comes across powerfully in the books. I admire the relationship between the two of you all the way through. The way she was able to reestablish you and your brother in a family after all those years you spent in Arkansas with your grandmother is remarkable.

MA: Well, she was a poor mother for a child. She didn't know what to do with kids, except feed us and things like that. She and my stepfather taught us to play cards, which was very important. And when my son was about five or six, we taught him to play pinochle, whist, bridge. You know, it is marvelous for the brain.

JP: It seems to me that the most important black writers these days are women, people like you, Toni Morrison, Alice Walker. Is that true?

MA: I think things go in cycles. There was a time when there were just black men writers. One read Ralph Ellison, James Baldwin, John Killen, Julian Mayfield, you know. Julius Lester. And then there are periods like now, which is certainly not to say that there are not some wonderful male writers. And this too is a wave, and there'll come waves of black male writers again. I pray so. I know they're out there, because I read bits of manuscripts from time to time. It's very hard to sustain oneself as a writer, though. You usually have to lecture or take a post at a university, and that immediately cuts down on the time one needs to write.

JP: You are doing that at Wake Forest University, I understand.

MA: I am. I've taken the chair for one semester a year until 1985, so that gives me the spring and summer to write.

JP: That sounds ideal.

MA: I think so. You can be sure that Mr. Baldwin is writing. And he's been posturing to me about being the aged writer of the group and all that. But I won't hear it. He's fifty-seven. Nothing! Year before last he had *Just Above My Head.* He continues to turn out the work, which is very inspiring to me. I hope inspiring to a lot of other people, too, writers, because he does essays, novels, short fiction, plays. . . .

JP: But you can't speculate about why black women seem to be in the forefront now?

MA: No, I can't.

JP: Themes of relationships run through all your books—relationships between parents and children, men and women, blacks and whites. You seem to get things worked out between the generations. But where are we now, all of us, in terms of the other two—the sexes and the races?

MA: Let's take love first, romantic love, erotic love. I think there is a cynicism in the world now, in the air we breathe. We breathe in cynicism and exhale cynicism. Too many of us do. And that puts a terrible, high barrier between the giving and accepting of love. And by cynicism, I don't mean that condition of the lover frustrated. I don't mean that, I mean true cynicism—lack of belief, lack of trust.

I find more and more people, either meaning love and talking about sex, or meaning sex and talking about love. That's unfortunate. Not just erroneous, but unfortunate.

JP: Some people are accusing the Women's Movement of causing a breakdown in the relationship between men and women.

MA: If what they mean is that the Women's Movement has done in those old out-of-balance, destructive, stultifying, suffocating relationships, we should herald that, because they weren't working. Nature abhors imbalance and will not live with it very long. And all one has to do is see that 90 percent of all the species that have lived on this little glob of spit and sand have become extinct, because they got out of balance. So, I mean, it's a good thing that something came along. But, it will take a little time to adjust to the responsibility for women and for men, the responsibility of being partners. It's a hell of a responsibility.

JP: I thought you might be alluding to that when you used the word "cynicism.'"

MA: Oh, no! If that were all, it would just mean that this is a time when we are lying fallow, with the bulbs and things doing whatever they do in the heart of the darkness; that's fine; that's a good time. Unfortunately the cynicism is superimposed on this time so we can't seem to see anything glorious happening.

For me personally, I hope, I've prayed, that I will be in love again. It's a marvelous condition . . . fighting . . . flattering. I don't know—I've been in love and been loved a lot, and it's very nice. I don't have a lot of time to bemoan my outcast fate.

JP: Back to the question of race. How are we doing?

MA: We're not doing well at all. Not well at all. Whites are too ready to abide by the teachings of their ancestors rather than take the rash step of evaluating things for themselves. When it comes to other people—black, Hispanic, Native American—whites are generally afraid and lazy. And those two afflictions are hell together. [*laughs*] It's worse than a trembling finger on that red button. I mean, damn, you won't want those two together.

Blacks, I think, are disappointed and frustrated by the residue of the "dream deferred," and that's a hell of a condition to live in. I don't know really what's going to happen, but I have a feeling something pretty wonderful is going to come out of it all, finally.

JP: How much harm do you think the New Right and Reaganomics is doing to blacks and women?

MA: Blacks *and* Asians *and* women *and* Hispanics *and* Chicanos *and* poor whites. Well, I think it is hurting quite a lot now, but not as much as it's going to.

California is a case in point. When Proposition 13 passed overwhelmingly in California, Californians were very pleased. And they felt no pinch at all, not knowing that, thanks to Jerry Brown, there was an incredible surplus in the coffers. So life went on as it always had, with the sunshine, and orange trees, and smog—and everything sort of went on. And about a year ago, the truth had to be revealed, that the surplus had been used up. And now the cuts are taking place in services that people took for granted. That's the California way of life. And people are having to come to grips with what that means—for the handicapped, the aged, the poor, the children, and then minorities.

JP: Still, you expect *something wonderful* to happen?

MA: Yes, Something wonderful *is going to happen.* That is in the air too. That is why the dynamic of the time is fabulous.

JP: In America?

MA: In America.

Judith Paterson *is a free-lance writer and executive editor of "Network News," an independent news bureau in Washington, DC.*

PURE WOOL CAMISOLES
FROM ENGLAND
typical of the international collection of beautiful things to wear or sleep under in

The Natural Fibers Catalog®

• Pure cashmere and silk tights from Fogal of Switzerland • From Italy: soft wool sleepwear, robes and bedjackets • Wool, cotton or silk tights from England • Hanro of Switzerland's exquisite lingerie in cotton, wool or silk • Cotton flannel sheets and pillowcases; silk camisoles, panties and stockings, Maser of Austria turtlenecks, and much, much more.

garnet hill

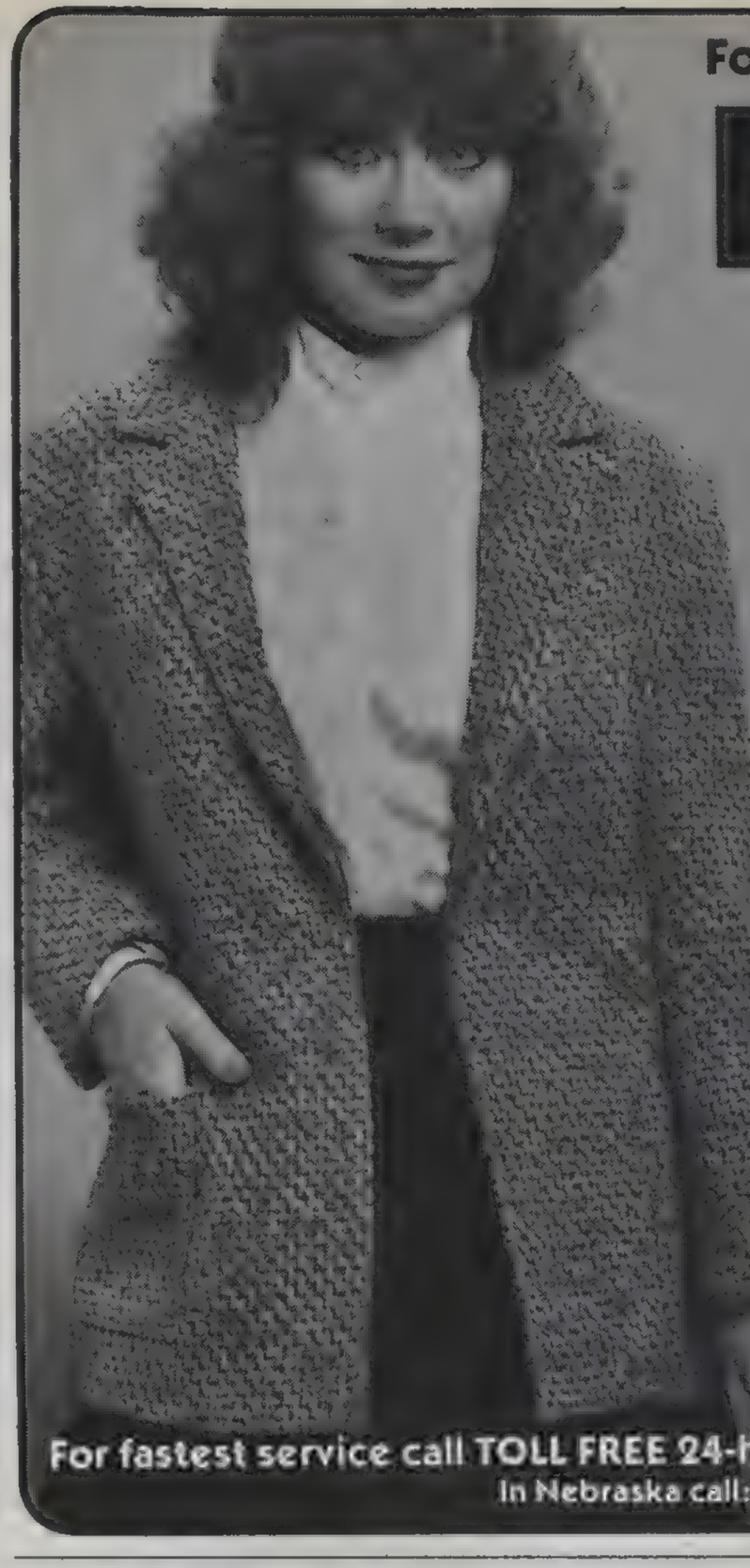
5429 Main St., Franconia, N.H. 03580

$1 enclosed. Enter my 2-year subscription to The Natural Fibers Catalog® (beginning mid-September). Include flannel swatches with first issue.

Name _____

Address _____ Zip _____

Visit our shop in Franconia! Open Mon.-Sat.



For the 5'4" or under woman

PETITES

THE BROWN TWEED JACKET you'll wear and wear. Over skirts and blouses, over pants and sweaters - all season long. Fully lined and well-tailored by **Prestige Petites** for your 5'4" or under figure in a rich brown tweed - 80% wool, 20% man-made fibers.

Sizes 4-6-8-10-12-14

JUST PETITES®

AB
1417 S.O.M. Center
Cleveland, OH 44124

☐MasterCard ☐VISA
Card #_____
Expires_____

☐**FREE Catalogue**

Please send under money back guarantee:

☐ Jacket @ $110.00 Size_____

$2.00 postage & handling. Ohio Res. add 6½% tax.

☐ Check/Money Order enclosed.

Name _____

Address _____

City_____ State_____ Zip _____

For fastest service call TOLL FREE 24-hours a day: 800-228-2028, Ext. 583
In Nebraska call: 800-642-8300

SPORTPAGES' PONCHO WITH PUNCH! Sweat-shirting fleece done in a dynamic red pull-over poncho. Snap-up neckline — the rest is free and easy coverage. One size does it! V6920 Red Poncho 44.00 (3.50). Also available in navy. V6921 Navy Poncho 44.00 (3.50).

Just a sampling from Sportpages' full color 52 page Fall Fashion Edition. Send $2.00 today for a series of beautiful Sportpages catalogues.

SPORTPAGES

2007 Royal Lane, Suite 100 . Dept. V
Dallas, Texas 75229

em

NOTES TO THE INTELLIGENT BEAUTY

Holtzman

Wash Away the Myths

At Evelyn Marshall Cosmetics, we're in the business of creating beautiful faces with proper care, with intelligent advice, with artful illusion.

We make a clean start by washing away much of what you may have gleaned from all the chaos and the hype that surrounds this very business of beauty.

If you want to careen from premise to promise — be our guest. But, if you want to become an intelligent beauty, we'll help you listen to reason.

evelyn marshall

Henri Bendel, New York-Lou Lattimore, Dallas-The Smart Shop, Houston

What's a good investment—for you?

BY SUSAN LEE

EDITOR'S NOTE: *Susan Lee, Ph.D., brings a voice at once spirited and down-to-earth to the "dismal science" of economics—a field that has suddenly become central, vital. An editorial-page writer for "The Wall Street Journal" and a frequent guest on the TV news show, "From the Editor's Desk," Dr. Lee also teaches economics at Columbia University and is coauthor of "A New Economic View of American History" (Norton).*

Figuring out what's a good investment can baffle even the astute and sophisticated. Those who know Boris Godunov from Aleksandr, how to eat an ortolan, or where the MX missiles should be based can be reduced to paralyzing anxiety when it comes to earning money with their money.

There are, however, ways of thinking about making investments. Wall Street, after all, is full of professionals who claim to know how to do just that.

The first step is to recognize that making an investment always involves a certain amount of guesswork or speculation. Perhaps the most important decision—and the biggest gamble—is how the economy will look down the road. If you forecast inflationary times, for example, some investments will look like best bets; but should the economy turn out to be deflationary, those same investments will be strictly bad news.

During inflation, investments should do more than just hold their value. That is, a good investment is one whose price appreciates faster than the general increase in prices. In the recent inflationary past, the smart money has done very well indeed by investing in hard assets—real estates and commodities.

An inflationary climate also makes the tax implications of investments important. Rising prices pull up salaries and earnings. That would be fine except that these boosts in income result in "bracket creep"—hapless taxpayers find themselves in ever higher tax brackets even though their real (inflation-adjusted) income has remained the same. No wonder that tax-exempt investments or ones that shelter taxable income have been so incredibly popular lately.

Of course, in a deflationary economy these nonfinancial and tax-exempt investments will lose luster. Investors who expect a period of falling prices make very different kinds of decisions. If interest rates fall along with prices, investing in bonds with fixed returns would be a clever way to go: you can both lock in high payments and enjoy strong bond prices.

But the decision about the economy can be more complicated than a choice between inflation and deflation. Investors must also speculate on what professionals call economic health. If the future looks hale—good growth in all sectors and in personal income—then the investment menu will offer all sorts of mouthwatering choices. If, on the other hand, the economy seems to be in for a spell of anemia, the idea is to make decisions defensively.

What if the economic signals are too tough to call? During these past months, for instance, with the economic indicators looking like a fright wig, it's hard to say whether the economy will fly or die. In unsettled times, good investments are those that permit future flexibility. Committing funds on a day-to-day basis in money-market funds, or on a month-to-month basis in short-term notes, makes sense. These types of investments give investors easy access to their money. Thus, when the economic picture clears, funds can be quickly moved into *(Continued on page 428)*

There's nothing frivolous about buying Chinese snuff bottles if you're wild for them

Perfect Artistry

Applied perfection—down to every detail. All created by the design master, **Gino Aldrovandi**, exclusively for **galo**

Asymmetrical ruffle—in brown/bronze, black suede/black. Winged pleats—in pearlized rainbow gray, black, wine. Spirited web—in two-toned taupe, wine, black/gray.
$160. Sizes 5—10M • All with matching handbags, approximately $250.
New York City: 504 Madison Ave. (212) 832-7150 • 692 Madison Ave. (212) 688-6276
825 Lexington Ave. (212) 832-3922 • New Jersey: Riverside Square Mall, Hackensack (201) 489-1330

Richard Warren

the other man in your life

A Black Tie Affair...
White/Black faille
4 to 14 about $225.00
designed by
Constance Saunders
for Richard Warren.
498 Seventh Avenue
New York 10018

Saks Fifth Avenue • Lord & Taylor • I. Magnin • Marshall Field • Neiman-Marcus

The world's finest teas.

Savor rare teas for every tea time. Six very exclusive premium teas, from the Sir Thomas Lipton Collection. Each sealed in its own recloseable, foil bag to preserve freshness and individual aroma. A truly classic gift for a connoisseur...for yourself.

First time in America.

VG-9B

Yes, please send me, at $13.50 each,_____Connoisseur Samplers containing six 1.7 oz. bags of leaf tea. I will receive Finest Ceylon, Yunnan, Darjeeling, Earl Grey, English Breakfast, and Golden Assam.

☐ Check Enclosed ☐ Amex ☐ Visa ☐ MC

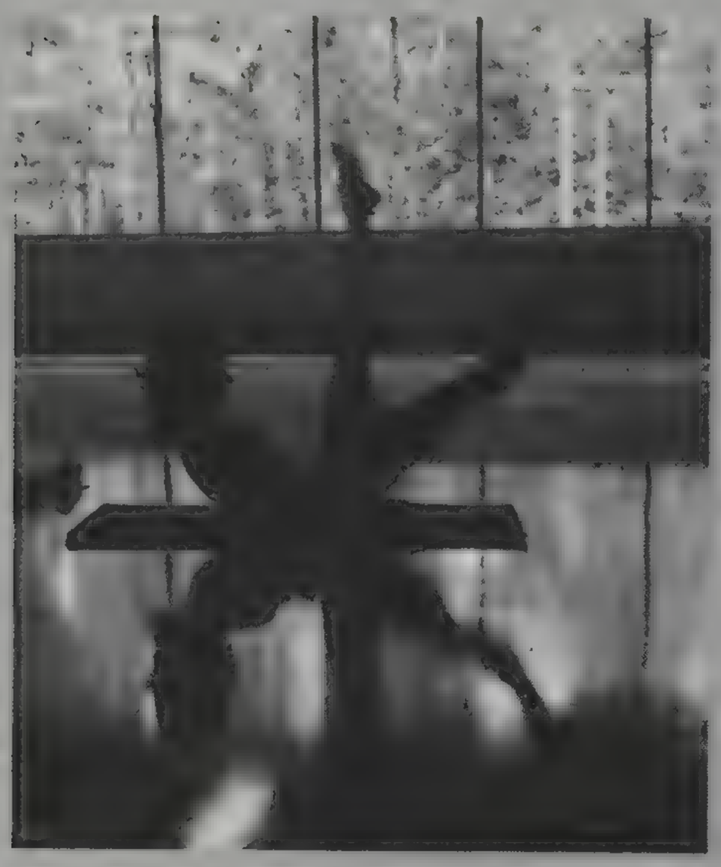
Name_____ Acct. #_____

Address_____ Exp. Date_____

City_____State_____Zip_____ Signature_____

Shipping and handling included. Allow 4-6 weeks for delivery. Holiday delivery guaranteed. A free Fall catalog will be sent with your order.

Sir Thomas Lipton Trading Co., Dept. VG-9B, 800 Sylvan Ave., Englewood Cliffs, NJ 07632



Take time for you . . .

Recharge your life through exercise, healthful eating, personalized beauty and a fresh perspective on all your options.

The only way to get away...

THE PHOENIX

For Brochure:
111 North Post Oak Lane
Houston, Texas 77024
(713) 680-1601

THE • PHOENIX • SPA

WHAT'S A GOOD INVESTMENT

(Continued from page 424)

whatever longer-term investments appeal.

Psyching out the course of the economy, then, is crucial in determining what type of investment will yield bottom-line success. Remember Gerald Ford's campaign to Whip Inflation Now? Let's say you thought it would work, so you bought a fixed-rate seven-year bond. Well, the only polite thing to say about that investment today is that you probably would have done better to collect WIN buttons—during that period of towering inflation, collectibles were quite an okay investment.

Thus speculating on the economy is, after all, *speculation*—expect to win and lose in pretty much equal portions. There are, however, two less iffy things to think about: how much risk to take and how liquid to be. The decisions made here depend on your own economic preferences and situation.

Risk is self-explanatory, almost. Every investment carries risk, and there are lots of gradations between high- and low-risk choices. The trick is to find the right amount. For example, no matter how many digits in the inflation rate or how murderous your tax bracket, if taking risks causes you hives and jitters, then put your funds in the most riskless investments possible. You'll probably get less bang for your buck, but you'll be able to sleep at night. On the other hand, if you're a born high-roller, there's absolutely nothing wrong with snapping up the next venture-capital fad. Appetite for risk should be controlled by personal finances, too. An investor at the beginning of a remunerative career can afford to take more risks than one closing in on retirement.

Liquidity should be given the same sort of consideration. The lives and accessibility of investments vary—it's possible to park your money out front for a day or to put it in a distant place for decades. If you expect your apartment to go co-op at any minute, don't lock up your purchase money in a slow-maturing project. But, if you're going to be flush for a while—or, to use the buzzword, if you expect a healthy cash flow—you can send your money into things with delayed payoffs.

There is one last, strictly personal, consideration. And this is really a matter of taste quite apart from financial preference or situation. If other things are equal, or about equal, invest in something you like. There's nothing frivolous about buying Chinese snuff bottles if you're wild for them. If "things" don't tempt you but a sandy beach does, invest in a cottage by the sea. After all, a good investment can also be one which does the investor good.

There's nothing on this checklist, or any other, that can guarantee a dynamite record. Just as good investment advice can, doubtless, come from the neighborhood palmist, the very smartest money managers can look dumb if the economy takes an unexpected turn. While no investment is sure-fire and success is often raw luck, the process of thinking through the investment menu can't hurt. It can even—if your own financial prejudices and circumstances are kept in mind—help. As Merrill Lynch account executive Daniel Silverstein observes: "No one investment is good for everybody. A good investment is one that delivers the right stuff for that particular person." ▽

lejaby PARIS

design, fit, comfort

INDULGE IN THE BEST . . .

Lejaby's fetching wisps of lace—direct from France. In two flattering underwire styles—*Jubilée* and *Orchidée*—with matching bikinis. Choose from an array of delicious colors.
LEJABY . . .
P.O. Box 644 Scarsdale, NY 10583

BERGDORF GOODMAN

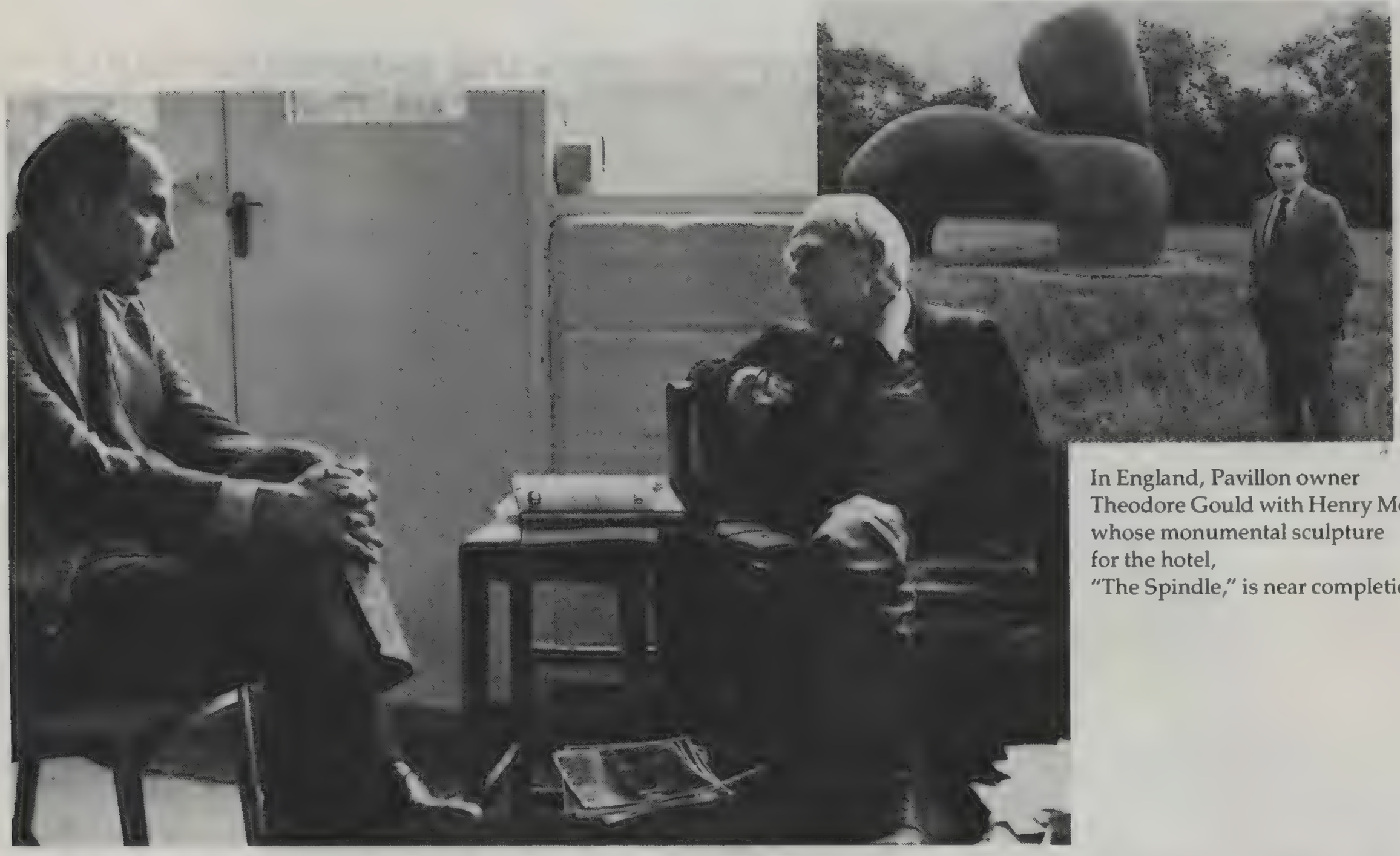
NEIMAN-MARCUS

I. MAGNIN

MONTALDO'S

and other fine stores

We made a grand tour of ...so when you stay



In England, Pavillon owner Theodore Gould with Henry Moore, whose monumental sculpture for the hotel, "The Spindle," is near completion.

The travertine Bernini chose for St. Peter's at the Mariotti quarry, Bagni Tivoli, was used by architect Pietro Belluschi for the Pavillon.

In Youghal, Ireland, a conference on Doneghal rugs and Axminster carpets with Pavillon general manager Maurice Nayrolles.

the great workshops of Europe at the only new grand hotel in the world everything you touch and see will charm you.

At Venini International, Murano, for Pavillon crystal and chandeliers. Fine crystal has been the pride of Murano for a thousand years.

Calegaro of Padua executes Massimo Vignelli's designs for Pavillon silver and holloware.

At Royal Worcester, the Pavillon Vine is hand painted on the Warmistry shape, introduced in 1771.

THE PAVILLON

The dream of a magnificent grand hotel comes true ...in the extraordinary Miami Center.

Opening October 1982.

For information on our unique conference facilities, please call collect: Mr. Patrick O'Daniel, 305-577-1000 or write to the Sales Dept., The Pavillon, Miami Center, 100 Chopin Plaza, Miami, Florida 33131 • Telex: 525102

A Trusthouse Forte exclusive hotel

Travel Now

Ballooning takes off...an orgy of opera in San Francisco... Gault/Millau take on America

By Richard Alleman

For beautiful dining in Vancouver, the Teahouse (below) has a verdant setting in the city's lush Stanley Park. Specialties: Pacific seafood, French entrées, superb salads—served in a cozy room with fireplace or in a plant-crammed conservatory. Reservations: (604) 669-3281.

New guides in town.... English editions of the famous French Gault/Millau guidebooks debut in the U.S. this month. Written by the highly critical and often controversial team of Henri Gault and Christian Millau, the new guides take on, in separate editions, New York City, London, Paris, and France—rating restaurants, hotels, night life, shops, sights.

On Broadway: a hit museum

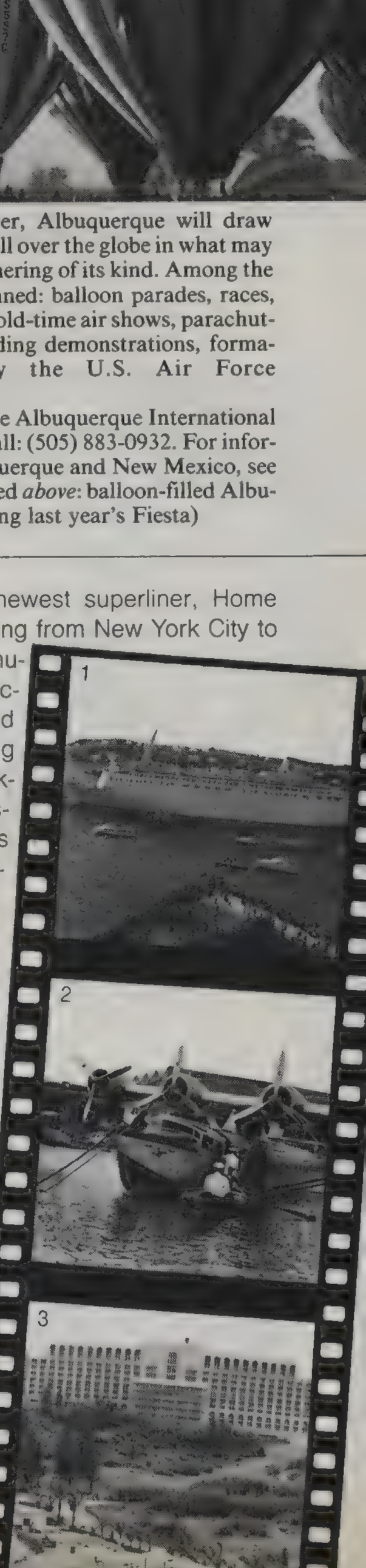
In the center of Manhattan's theater district, the brand-new Theater Museum displays costumes, photos, props, posters that span a hundred and fifty years of Broadway history. The new show space—in the Minskoff Arcade between 44th and 45th Streets—is open Tuesday through Saturday from 12:00 to 8:00 P.M., Sunday from 1:00 to 5:00 P.M.

GEORGE F. CASHMAN

When the modern sport of ballooning was in its infancy a mere ten years ago, there were about two hundred and fifty hot-air balloons in the world. Today, there are over four thousand! Celebrating this new boom in ballooning, Albuquerque, New Mexico, hosts its eleventh-annual Balloon Fiesta, October 2-10. Famed for ideal ballooning weather, Albuquerque will draw balloonists from all over the globe in what may be the largest gathering of its kind. Among the many events planned: balloon parades, races, mass ascensions; old-time air shows, parachuting and hang-gliding demonstrations, formation flying by the U.S. Air Force Thunderbirds.

For more on the Albuquerque International Balloon Fiesta, call: (505) 883-0932. For information on Albuquerque and New Mexico, see page 439. (Pictured *above*: balloon-filled Albuquerque sky during last year's Fiesta)

Bermuda Update Cruise flash: The world's newest superliner, Home Lines' one thousand-passenger MV *Atlantic* (1) is now sailing from New York City to Bermuda on weekly cruises. Providing three full days of Bermuda shore-time, these new cruises cost from $895; through October 16. . . . In the air, Pan Am—the airline that pioneered U.S.-Bermuda flights in 1937 with its Sikorsky S-42 flying boats (2)—has just resumed New York-Bermuda service, linking the isle with Pan Am's U.S. and international route system. . . . On land, a grand new Bermuda hotel: Loews Bermuda Beach (3). This $7-million hotel makeover in the historic town of St. George has 340 ocean-viewing rooms, two pools, a nine-hole golf course, four tennis courts. Special for guests: complimentary afternoon tea. See page 439.



STAR PACKAGE. For opera buffs, San Francisco is the place to be the weekend of September 24—to hear Salome with Josephine Barstow, Norma with Joan Sutherland and Marilyn Horne, Un Ballo in Maschera with Montserrat Caballé. A deluxe four-day tour features seats to these superstar productions, accommodations at the Four Seasons Clift Hotel, two dinners, one luncheon, sight-seeing. Price: $649, not including air fare. Call Dailey-Thorp Travel (212) 486-9555.

Pan American World Airways now offers its First and Clipper Class passengers free helicopter service between Manhattan's East 60th Street Heliport and the Pan Am Worldport Terminal at JFK Airport. Since Manhattan-JFK coptertime is a mere eight minutes, passengers can check in at the Heliport as little as one-half hour before their Pan Am flight is set to leave Kennedy

CALL EUROPE $1.42
FIRST MINUTE

Now you can dial a
1-minute minimum call to most
of Europe for just $1.42. Additional
minutes are only 80¢ each. So
even a nice long visit is a bargain.
Just dial the call yourself
any night from 6pm to 7am.
If you don't have International
Dialing in your area, you still get
the same low rate as long
as special operator assistance
is not required. Check the chart
below for calling costs.

Bell System

Bell Brings The World Closer

Region/Dialable Countries	Rate Levels	First minute	Additional minute	Hours
EUROPE: Andorra Austria Belgium Cyprus Denmark Finland France Germany, Dem. Rep. & Fed. Rep. Greece Iceland Italy Liechtenstein Luxembourg Monaco Netherlands Norway Portugal Romania San Marino Spain Sweden Switzerland Turkey U.S.S.R. Vatican City Yugoslavia	Standard	$2.37	$1.33	7am-1pm
	Discount	1.78	1.00	1pm-6pm
	Economy	1.42	.80	6pm-7am

Federal excise tax of 1% on all calls billed in the U.S. Want to know more? Call our International Information Service, toll.free: **1 800 874-4000**

"We sailed to a lovely little Bermuda cove where we were the only couple."

Scott and Karen Austin Carlson talk about their second visit to Bermuda.

"I can't think of anything you might want to do that isn't here."

"It's a different world, quaint and refined. We love it."

Couldn't you use a little Bermuda right now?

Bermuda

See your Travel Agent or write Bermuda, Dept. 0431, 630 Fifth Ave., New York, N.Y. 10111 or Suite 1010, 44 School St., Boston, Mass. 02108 or 300 North State St., Chicago, Ill. 60610 or Suite 2008, 235 Peachtree St. N.E., Atlanta, Ga. 30303.

Fly into surprise: Japan and its amazements

Street dancers, bullet trains . . . templed hills, artwork food

BY RICHARD ALLEMAN

Kyoto's Kinkaku-ji (Golden Pavilion): once a shogun's villa, now a Zen temple

First of all, there's getting there. New York-Tokyo is not just another flight . . . it's an event. When you're traveling halfway around the world, you look at flying a bit differently. You become less impatient about arriving—more open, more relaxed, more involved in the *miracle* of it all. You look at the person next to you a bit differently, too. The Japanese businessman beside me on JAL Flight 005 is more than just a seatmate . . . we are traveling companions. Throughout the flight, we share pleasantries, ironies. He orders American steak; I opt for a Japanese lunch of *sushi, tempura,* eel. We smile, toast—he with Budweiser, me with *sake, Kompai!* Cheers! To Japan . . . to America . . . to globe-circling airplanes.

The refueling stop at Anchorage adds to the sense of adventure. Planes from all over the world ring the terminal building. Its interior—decorated with stuffed birds, bison heads, a ten-foot-tall white polar bear in a glass case—is teeming with transit passengers on flights between the Orient and the West. Practically no one is sitting down in this jet-age caravansary. Being able to stand up, walk, send a postcard, stretch, shop (for king crab, frozen steaks, liquor, cigarettes, Eskimo handicrafts) is a great luxury after our seven-and-a-half-hour flight.

You reboard—and after another seven hours and forty minutes aloft, you're in Japan. A happy disorientation sets in. The sun has just gone down—at the end of an afternoon that's lasted seventeen hours. To make matters more confusing, you left New York on Wednesday, but it's now Thursday—because you've crossed the International Date Line and jumped a day. You give up ever trying to figure out what time it is in New York.

Now, all seems a dream: the flight . . . the hour-long bus ride from Narita airport to downtown Tokyo . . . the taxi—with the passenger door that opens magically, secretly controlled by the white-gloved driver—that takes you to your hotel.

My room at the Miyako Hotel is not a fantasy, however; it appears to have been made ready by people who know how long I've been traveling. Everything is at hand: a soft cotton *yukata* robe to lounge in, sleep in; slippers; hot-water pot and red-lacquer container filled with packets of restorative green tea. There are also an alarm clock, toothbrush and toothpaste, color TV with an English-language station, and—a phone call away—a staff of masseuses and masseurs. Already I love this room, this hotel, this country where details—and comforts—are so carefully worked out.

Tokyo is totally unexpected. It's mid-October and the air is flawless, Alpine. Streets are surprisingly uncongested. High-rise buildings abound—but what impresses me more are the tiny two-story wooden houses and shops that remain in so many Tokyo neighborhoods. The shops, especially, are delights; most fly white paper lanterns and have doorways hung with long cloth banners. Merchandise—from plastic kitchenware to freshly rolled *sushi*—is always displayed with high style. Cans of flowers and plants edge both storefronts and the curb, transforming narrow sidewalks into gardens. Walking Tokyo is often more like wandering through a small town than exploring one of the largest metropolitan areas on earth.

Many Tokyo neighborhoods are special. Asakusa—supposedly more like pre-World War II Tokyo than any other area of the city—is an intriguing clus- *(Continued on page 434)*

Leaf Through Our Fall Vacation Book. Free.

Our free 30-page color book offers a cornucopia of Fall vacation ideas at Kiawah Island, near historic Charleston. Send for yours now and discover our two golf courses (one by Player, one by Nicklaus), our two world class tennis centers, plus our 10 miles of beach, jeep safaris and superb Lowcountry cuisine. For reservations call us, or your travel agent.

Kiawah Island
Dept. VMVO5
P.O. Box 12910
Charleston, S.C. 29412

Name_____
Address_____
City/State/Zip_____

Call TOLL FREE 1-800-845-2471.
In S.C., 1-803-768-2121.

JAPAN

(Continued from page 433)

ter of narrow streets with vaudeville theaters, cheap restaurants, and rows of stalls selling souvenirs. The ambience is that of an Oriental county fair—and the main attraction is the Asakusa Kannon temple—a complex of gaudy red-green-and-gold pagodas. Here, Japanese ring chimes, light candles and incense, pitch coins into a box for good luck. Here, too, a chrysanthemum show is in progress. Single plants with hundreds of blossoms have been trained to form huge circles, hearts. This is the first of many flower shows that I will encounter all over Japan.

Ginza is Tokyo's most famous district; it's known for nightclubs and hostess bars, expensive boutiques and galleries, huge department stores, outrageous neon. On Sundays, Ginza's wide main streets become pedestrian malls. Fast-food restaurants set up tables and umbrellas in the middle of these streets, turning them into a vast open-air café.

Ginza also has Japan's most famous theater—the Kabuki-za. On show days, two five-hour Kabuki performances are given. For those short on time, it is possible to buy a ticket for just *one* segment of a performance. The Kabuki ritual must be experienced—not only for the drama onstage, but for that in the audience. Older Japanese react to this classic theater as if it were a sports event; they shout, shriek, roar, applaud, warn characters of impending danger. Throughout it all, these same fans eat sushi from throwaway wooden boxes sold at the theater entrance. I note, however, that the teenage couple in front of me has opted for Big Macs.

Of all the Tokyos I explore, Shinjuku comes closest to that of my pre-trip fantasies. Shinjuku is madness—especially at night when it is jammed with pleasure seekers and its neon—rivaling that of Las Vegas—casts a kinetic pastel glow. If Ginza on a Sunday afternoon is an open-air café, Shinjuku on any night is a gigantic carnival midway. Disneyland-Gothic castles house coffee shops; a monster mechanical crab hovers above a seafood restaurant moving its claws up and down; a whole plaza is edged with Times Square-sized movie palaces; skinny ten-story towers stack a different kind of restaurant on each floor; a disco lets patrons boogie in bumper cars. In the midst of the madness, hundreds of hole-in-the-wall bars—with rarely more than a dozen seats—offer intimate retreat.

But it is Harajuku that, for me, is the most remarkable of Tokyo's neighborhoods. Harajuku is a fashionable residential area with a main avenue, Omotesando Dori, lined with trees, glossy restaurants, chic boutiques and cafés, making me think of Left Bank Paris. What is most striking about Harajuku is a sociological phenomenon that takes place in its Yoyogi Park on Sunday afternoons. At this time, thousands of teenagers come together to dance in the street dressed in 1950s U.S. styles—saddle shoes, crinolines, motorcycle jackets, hair in ponytails. Vintage rock-and-roll blares from huge cassette players while whole groups of Sandra Dee look alikes—or James Deans, or The Platters (in blackface)—perform highly choreographed routines. Tourists taking pictures don't bother the dancers; in fact, many dancers photograph one another.

At a certain point along this amazing street scene, garb changes to bizarre variations of traditional Japanese kimonos, wigs, make-up—and music turns New Wave. I have come to Harajuku with a Japanese friend who informs me that most of the dancers are from middle-class families. Many have brought their costumes in the shopping bags we see everywhere so that their parents won't know. No drugs or alcohol seem to be involved in any of this. It's all very orderly: a strangely regimented manifestation of free expression.

The street dancers are only part of my Harajuku afternoon. Tucked away in another part of Yoyogi Park, is a stark and beautiful Shinto shrine dedicated to Japan's Emperor Meiji, who ruled the country in the late-nineteenth and early-twentieth centuries. An expansive gravel courtyard leads to the main building where, on the day of my visit, priests in white

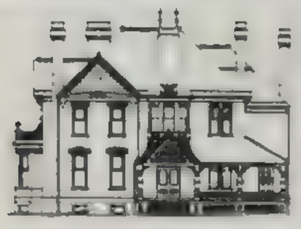
With her sister, Tokyo girl in ancient costume, just blessed at Meiji Shrine

robes and high black-lacquer shoes are about to perform a traditional ceremony blessing young children. A little girl of seven waits with her family in front of the altar. She has spent the day being coiffed, made up, and dressed in an exquisite silk kimono. She looks like the prototype Japanese doll.

The ceremony is simple and short: a gong sounds, the family (in Western dress) lines up—and the priests chant, bow, and wave a white streamer over the heads of all present. At the end, the little girl is presented a sacred branch . . . and photographs are taken. Everything has been formal, dignified, traditional. As we leave, my friend looks back and says, "*That* is Japan." Soon, we come upon hoards of street dancers crowding the subway station. My friend smiles. "And *this* is Japan, too."

I am on board the Shinkansen—Japan's famous "bullet train" that can travel between Tokyo and Hakata—735 miles—in six and a half hours. To my surprise, there are bullet trains departing from Tokyo almost every twelve minutes!

Outside the windows, Japan flashes by: dazzling cobalt-blue tile roofs . . . hedges of tea plants that look like topiary gardens . . . terraced farmlands looming above sprawling industrial cities . . . fields of flowers abutting gas stations, parking lots . . . a country with precious little countryside.

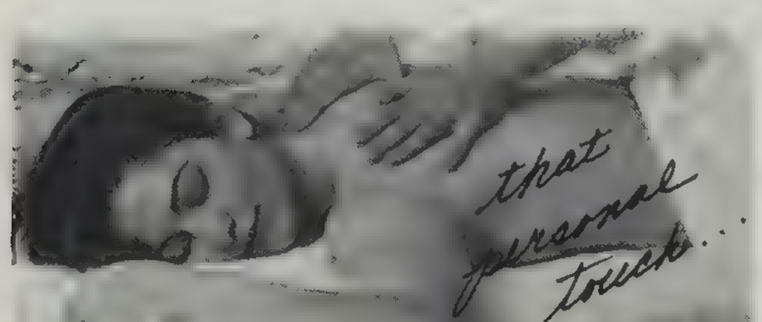


The
Kerr House
A luxurious Private Health Retreat
Grand Rapids, Ohio

Only 6-8 Guests per week

"I'm younger now than I have been in years . . . my friends are amazed at the transformation in me. I look and feel relaxed, yet energized. My skin glows. I've lost pounds and gained muscletone. Aches and self-doubts are gone and I feel beautiful from the inside out. Thanks to five wonderful days at the Kerr House, I feel **fantastic!"**

K. Peterson, Glen Ridge, NJ



LAURIE HOSTETLER, Director
17605 Beaver Street, Dept. V982
Grand Rapids, OH 43522
(419) 832-1733

VISA

Write or call for information.

GIFT CERTIFICATES AVAILABLE

FIVE STARS CARAVEL HOTEL

THE EPITOME OF HOTELS
IS NOT A CLAIM LIGHTLY MADE

Near the centre of Athens, it's the ideal venue for business and pleasure . . .

- 416 deluxe rooms, 53 luxury suites, 2 presidential suites—all fireproofed
- 11 halls for all kinds of meetings and events
- Full shopping, health and restaurant services

2 Vassileos Alexandrou Ave., Athens 508, Greece
Telephone: 7290.721-9 or 7290.731-9

Less than three hours after leaving Tokyo, I arrive in Kyoto. It is a shock. I know that the city has almost a million and a half people—but I've clung to the image of Kyoto as a peaceful enclave of temples and extraordinary beauty. The city I see from the taxi taking me to my inn is huge, modern, not terribly attractive, full of traffic and noise.

But there are treasures here. In fact, for the tourist, there are too many treasures! Spared bombing during World War II, this city that was Japan's imperial capital from 794 to 1868 contains nearly two thousand temples and shrines. To see only the greatest of these would take months. I have three days.

During my first afternoon in Kyoto, I make the mistake of trying to take in too much. Finally, at the famous Zen rock garden of the Ryoanji Temple, I realize my folly. The essence of this stark configuration of just fifteen rocks arranged on a bed of raked gravel is simplicity . . . it demands contemplation. To really appreciate Kyoto, the city must be approached with the same contemplative spirit. The lesson of the garden: it's not how much one sees that's important; it's the quality of the seeing that counts.

And so I relax and allow myself the luxury of experiencing Kyoto correctly. When I look back on my visit there, I remember certain interludes: getting lost in temple-studded hills and happening on a ceremony of Buddhist priests chanting and beating drums . . . having a French-bakery breakfast of café au lait and a *beignet* that turns out to be stuffed with bean paste . . . the ocean roar of the *pachinko* (slot machine) parlors on an arcaded street in the Ponto-cho quarter . . . the noisy Ponto-cho restaurant where chefs prepare, with great style, chicken and seafood displayed on evergreen fronds around a communal counter . . . the young geisha in kimono and white makeup shuffling through the narrow streets of the Gion quarter at sunset . . . posing for a photograph with a giggling high-school girl and her black-uniformed friends in the nearby historic town of Nara . . . the incredible hulk of Nara's eighth-century bronze Buddha: over seventy-feet-tall and weighing 452 tons . . . the ubiquitous Japanese vending machines that sell everything from batteries to beer to the best and pulpiest orange drink on earth . . . the Philosophers Walk: a peaceful path along a cherry-tree-banked canal past temples, villas, teahouses . . . the beauty of the Katsura Imperial Villa compound—a perfection of ponds, mossy gardens, and pavilions for tea ceremonies and moon viewing.

Most of all, I remember my stay at Kyoto's Hiiragiya Ryokan. This is one of Japan's finest traditional inns—and to spend a night here is to be coddled and cared for in a way that's been developed and refined over hundreds of years. Women in kimono serve tea, dinner, breakfast in your room; also make up your *futon* bed in the evening, put it away the next morning. They speak no English—but manage, through smiles and gestures, to explain the rituals of the *ryokan:* from the hot-tub bath to the classic multi-course Japanese dinner.

My room at the Hiiragiya is exquisitely simple: the floor is matted with *tatami;* the sleeping/dining area is furnished with only a low red-lacquer table, a legless armchair, lamp, tiny television, and a vase of perfectly arranged flowers; closet doors are covered in kimono silk; *shoji* screens mask a small sitting alcove that looks out on a rock garden. A round black-lacquer object on the floor conceals switches that control lights, TV, and the curtains of the garden window. Lacquer trays in closets hold kimonos, cotton *yukata* robes, bedding; rice paper, brushes, ink for calligraphy or sketching.

Sleeping here is total pleasure. The *futon* mattress on the floor is firm, incredibly comfortable, comforting . . . a huge quilt envelops the rest of me . . . and the *tatami* smells like the outdoors. I feel as though I am spending the night in some imaginary woods. Ultimately, I find the *ryokan* a magnificent synthesis of roughing it and great luxury. Everything has been stripped down to Zen simplicity; and yet no need goes unfulfilled. In this room where there is so little . . . there is everything.

Roughing it in great luxury . . . stark simplicity

The town of Takayama I have heard about from friends. It is a small place—about sixty thousand people—built beside a river in the mountains known as the "Japan Alps." To reach Takayama, I take a bullet train from Kyoto to Nagoya, then transfer onto the Hida Limited Express—a spotless old-fashioned train with blue-velvet seats and starched white antimacassars. As we head into the mountains, we see green rivers, blue bridges, steep gorges, fall foliage, and eventually snow-capped peaks.

In Takayama, there are streets of beautifully preserved nineteenth-century merchants' houses with wooden slat façades and pots of big chrysanthemums on the sidewalks in front of them. Some of these buildings are now shops; others are museums. There are temples here, too—and every morning, rural people set up stalls along several blocks of the narrow street next to the town's Miyagawa River. They sell vegetables, flowers, fruits, Japanese pickles, mushrooms, mysterious herbs and roots. Takayama is compact and easy to explore—by foot, or on a bicycle that can be rented next to the train station.

The best restaurant in Takayama is a two-hundred-year-old establishment called Susaki that specializes in river fish. I hope to have lunch here—but the woman at the desk of my *ryokan* is unable to get me a reservation. Instead, she suggests I try a place that sounds like *"kanembo."* She calls the restaurant—and points to a spot on my map near a temple named Shoren-ji.

I get on my bike and head for the mysterious "Kanembo." To my surprise, the restaurant is part of the temple. I am met at the door by a monk who escorts me to a second floor of small rooms that overlook brilliant fall mountains. At a long low table, I sit on cushions on the *tatami*-covered floor and a beautiful woman in kimono enters with a hot towel as well as green tea with ginger cookies wrapped in a gauzy paper. Each course is a work of art. A mock sushi made of bean paste (all the dishes in this Zen temple are vegetarian) is served on a blue-and-white plate shaped like a fish . . . a *tempura* of tofu, turnip, sour cherry, crab apple comes garnished with autumn leaves. At the end of the meal, the woman serving me indicates a telephone at the far corner of the room. From her ges- *(Continued on page 437)*

This season, some of America's best dressed people won't be dressing up. At Cotton Bay Club on Eleuthera Island, the most quietly exclusive resort in the Bahamas. Enjoy miles of secluded beach, Robert Trent Jones golf, tennis, and much more.

Summer value rates apply through December 19th. So for reservations and/or information see your travel agent or call toll free 1-800-327-0787. In Florida, 305-432-5594. In Miami, 443-3821.

Please send me your full color brochure and information on special rates. CMV2

Name_____

Address_____

COTTON BAY CLUB

Where Who's Who In America Goes Barefoot In The Bahamas.

Cotton Bay Club, P.O. Box 100, Dept. 5, Boca Raton, FL 33432

An Arvida Resort

"Your *A*mara, Madame"

'Rich. Beautiful.
Inviting your caress.
That's *A*mara Suede.®
The finest faux suede
ever made.
Completely washable.
Shown here in seasonless
seafoam green
coordinated separates
by Tanner Sport.
*A*mara is produced by
the Kuraray Co., Ltd.
and distributed by
It Fabrics Inc., N.Y., N.Y.
(212) 391-1991

AMARA

THE ULTIMATE IN FAUX SUEDE

JAPAN

(Continued from page 435)

tures, I understand that I am to use the phone when I am ready to go. Then, she disappears and I am left alone.

There have been many courses and I have eaten what seems quite a lot. Still, I am not full. Nor am I hungry. I am satisfied. I look out at the mountains, smell the autumn air, think about the beautiful afternoon. I remain in the room for a long time before I pick up the telephone. ▽

INSTANT JAPAN

From the moment you board a Japan Air Lines DC-10 or 747, you are treated as if you were staying at a traditional Japanese *ryokan.* In First Class, passengers are immediately given slippers and starched blue *happi* coats to wear throughout the flight. At mealtimes, there's a choice of Japanese and Western cuisines—and hors d'oeuvres are a delightful mixture of both. Japanese main courses are served in gleaming black-lacquer boxes with compartments lined in gold foil. After the meal, a hostess in peach kimono comes round offering sleep masks to those who want to nap on the wide Sky Recliner seats.

JAL flies from New York to Tokyo every day (via Anchorage), leaving at about noon and arriving in Tokyo in the late afternoon of the following day. Round-trip prices: $3370 in First Class; from $1188 to $1261 flying in Economy on an A.P.E.X. (advance purchase) ticket, depending on the season.

JAL also has frequent flights to Tokyo from San Francisco, Los Angeles, and Honolulu. California-Japan round-trip prices: $2600 in First Class; from $810 to $883 in Economy (A.P.E.X.) Class. For further information on JAL and on Japan, see page 439.

ON THE RIGHT TRACK

Making travel within Japan easier than ever before for tourists, the new Japan Rail Pass provides unlimited travel on one of the most modern railroad networks in the world.

Travelers purchase vouchers for the Rail Pass in the U.S. before they take off for Japan. Once they arrive there, they exchange the voucher for the Pass at the Japanese National Railways Information and Ticket Office at Narita Airport, or at a train station in a major city. The Pass is available for seven, fourteen, or twenty-one days. Cost for the seven-day Pass: about $85 for Ordinary Class, $120 for deluxe Class.

The Pass is good aboard the high-speed Shinkansen bullet trains—including the new Shinkansen service between Tokyo and northern Japan. The Pass also provides free access to numerous JNR busses, ferries, and trams—including the handy Yamanote elevated line that loops Tokyo. For further information, see page 439.

STAYING IN JAPAN

My stays in Tokyo and Kyoto were two very different but delightful ways of enjoying Japan's hospitality . . .

In Tokyo, the Hotel Okura is surely one of the world's most luxurious with its opulent salons, seven restaurants offering the best of Japanese, Chinese, and European cooking, impeccable service. There were smiling people at every turn to help with everything from sending a telex in the Executive Service Salon, to writing out (in Japanese) directions for taxi drivers, to serving the austere tea ceremony in a special bamboo and lacquer room on the *tatami*-matted floor, where I slept in a Japanese room complete with roll-up *futon* mattress and low pillow chairs. Normal Western-type rooms are also available, and a delightful woman will come to your room to give a *shiatsu* (pressure point) massage—great for getting the kinks out after long hours spent traveling, touring, working, or playing! There are also an indoor pool and modern health club in the hotel, very popular with the Tokyo fashion crowd.

In Kyoto, I was a guest at a Zen Buddhist temple. This is possible when you are introduced to the *okusan* (wife of the head monk), who will offer simple traditional Japanese *shoji*-screened rooms to friends of friends. Here I contemplated the lovely stone gardens and pine trees that were pruned needle by needle in a process that reminded me of a haircut by Suga in his New York salon! Bathing was at the local public bath, with the geishas and old ladies of the area who laughingly helped me scrub (outside the tub), then we all immersed into steaming tiled pool-like tubs of scalding water and came out looking like pink lobsters!

—MARY RUSSELL

15 MINUTES OF UGLY.

FOR A WHOLE WEEK OF PRETTY.

Mudd® Super Cleansing Treatment may look ugly, but what it does is beautiful. Mudd is made from a natural clay that's blended for a creamy smooth texture.

So Mudd has the unique ability to draw out oily dirt and imbedded makeup everyday soap can't reach.

And Mudd lifts away dry, flaky skin cells that can make your complexion look dull.

The result is skin so deep-down clean it can really breathe again. Your face will feel tingly, refreshed and alive. It will look pretty for days.

That's the beauty of 15 minutes of ugly.

MUDD® For skin so clean it can breathe.

A certain world walks in Rossetti.

If you happen to pass by 54 Faubourg St. Honoré in Paris, or by 54 Via Borgognona in Rome, or by 177 New Bond St. London or the Peninsula Hotel in Hong Kong, you will see Rossetti's shops and, of course, Fratelli Rossetti's shoes.

Certainly, if you want to wear shoes wich are the expression of the Italian elegance, it is not necessary to cross the Atlantic: even in your city, there is a shop where you can find Rossetti's shoes.

Of course, it is never an ordinary shop. Just as your way of walking is never ordinary.

F.lli Rossetti

F.lli ROSSETTI Boutique
601 Madison Avenue
10022 NEW YORK, N.Y.
Tel.: 888-5107

TRAVEL

Concorde to London—home, next day!

The ultimate luxury trip. . . very, very quick

BY DESPINA MESSINESI

Concorde it to London; go to theater and supper that night; the next morning, have time for a business meeting, lunch along the Thames; and fly to Manhattan in time for dinner. What a preposterous suggestion!

The adventure seemed irresistible. Certainly, I succumbed. During thirty-five hours away from home, I did it all. I loved it. Gladly, I would do it all over again. What is even more remarkable, I felt not even a suspicion of jet lag after flying the glorious supersonic Concorde.

Around seven-thirty in the morning, the cab ride from Manhattan to JFK Airport is a breeze—highways are empty. At the British Airways terminal, check-in at the Concorde counter moves swiftly. (Looking at the long queue of passengers lined up for BA's jet flights, I felt a bit smug and superior.)

Concorde passengers are privileged. Special navy-and-gold boarding passes; navy-blue luggage tags; a separate lounge a few steps away from the security desk. When I entered the lounge, an attendant hung my raincoat (indispensable travel gear) on a rack, tagged my tote (my one and only piece of baggage for the overnight jaunt) with my seat number. Both were placed on the plane—my tote at my seat.

Totally unencumbered, I helped myself to juice and coffee, picked up New York and London newspapers to read in flight, passing by the bar stocked with hard liquor as well as the Duty-Free shop. To disguise my excitement, I stared out the window at the narrow snout of the Concorde parked outside at the gate. The plane looked like a Thoroughbred in a cramped stall waiting for the starting pistol to go off. It did—at 8:30 A.M.

It was a relief to board without bumping into people burdened with shoulder and handbags, armfuls of coats and dangling umbrellas. As orderly as school kids we walked Indian file to our assigned seats. The cigar-narrow cabin was calm. No confusion. No clutter. Even the colors were restrained—sand-beige walls, striped chocolate-and mocha-brown seats. The Concorde carries a total of one hundred passengers in two similar sections. Passengers seemed blasé and unimpressed by the magic of supersonic flying. In contrast to the comfortable, sleep-in-your-seat outfits generally worn by subsonic passengers, people on the Concorde travel in clothes appropriate for big city lunches. And why not? Flying time is no longer than a morning at the office.

On my New York-London trip, flight time was three hours and twenty-seven minutes. Unbelievable. We flew at an altitude of 58,000 feet at 1,360 miles an hour. Before we passed Nantucket Island, the captain had thoughtfully warned us not to be alarmed by the boom when the supersonic plane makes its climb through the sound barrier. Then, the green numbers on the black Machmeter dial change very fast and reached Mach 2.00 which meant we were flying at twice the speed of sound. I felt a bit like an astronaut. Cruising "up there" felt as smooth as a ball rolling on a billiard-tabletop, also surprisingly quiet.

To check on the complaints of some Concorde passengers who have mentioned cramped seats—"no room to stretch the legs, to open a newspaper"—I asked the man seated next to me how tall he was and if he were comfortable. "I'm 6'4" and fine," he answered. (For me, the one tight squeeze was the lavatory, which is really quite small.)

The meticulously choreographed cabin service is fascinating to watch. Attendants (three men and three women) move adroitly through the narrow aisles, prepare delicious hot meals in minute galleys without ever losing their cool, all in quick time to match the speed of the aircraft. Standard giveaways—earphones, plane socks, and a glossy menu marked with the Concorde logo, a gold crown set in a white capital C—are put on seats before boarding.

As the "mighty silver bird" lumbers across the JFK tarmac for takeoff, passengers order drinks. Instantly after "climb aft," out come the trays of drinks and "bubbly," the basket with hot finger towels; the routine life belt and oxygen mask demonstration follows.

Judging by my body-clock running on New York time, the hearty *(Continued on page 440)*

VOGUE® TRAVEL GUIDE

WHERE to GO

JAPAN

058 ☐ PASSENGER TOUR CATALOGUE: Tours to the Orient & South Pacific from Japan Air Lines
060 ☐ PREMIUM ORDER FORM: Books & tapes available on various topics—from learning about Japanese business to speaking the language
324 ☐ RYOKAN BOOKLET: Description of 72 deluxe inns—including the Tawaraya Inn & the Ryokan Hiiragiya in Kyoto—from the Japan National Tourist Organization
256 ☐ RAIL PASS BROCHURE: General information on rail service in Japan

STAYPLACES in JAPAN

2088 ☐ MIYAKO TOKYO, Tokyo
2089 ☐ MIYAKO, Kyoto
2090 ☐ OKURA HOTEL, Tokyo

ENGLAND

035 ☐ THE CONCORDE FILE: General information on the supersonic jet plus transatlantic flight schedule from British Airways
394 ☐ "THAMES & CHILTERNS": Brochure on the area immediately west of London including Windsor from the British Tourist Authority

STAYPLACES in ENGLAND

2091 ☐ THE COMPLEAT ANGLER: Marlow-on-Thames, Buckinghamshire
2092 ☐ GROSVENOR HOUSE: Park Lane, London

MORE PLACES to STAY

2055 ☐ THE KERR HOUSE: Grand Rapids, Ohio
528 ☐ PHOENIX SPA: Houston, Texas
2093 ☐ THE HERMITAGE: Palm Beach, Florida
2094 ☐ PAVILLON HOTEL: Miami, Florida

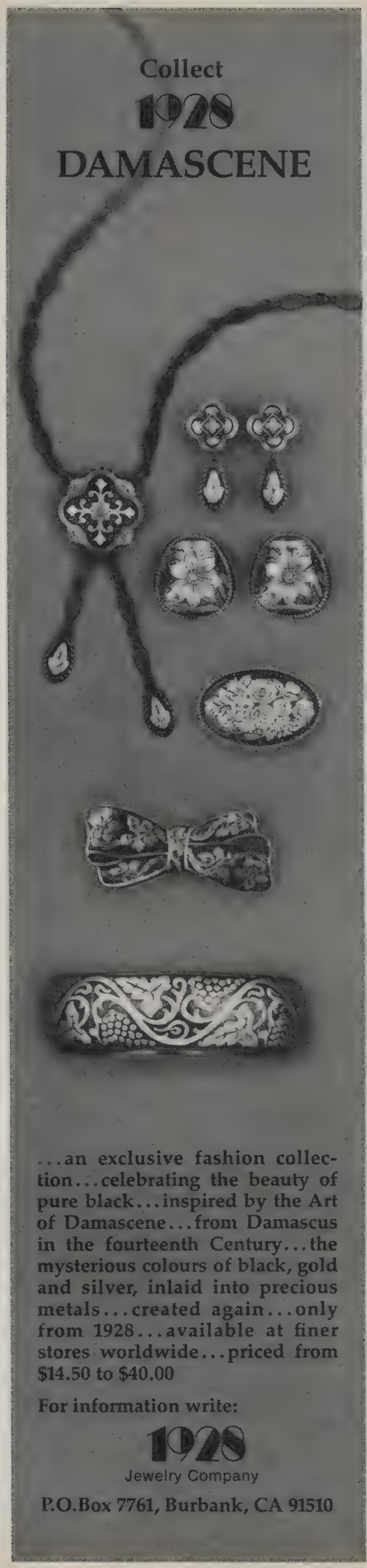
SUNSPOTS

308 ☐ BERMUDA
414 ☐ KIAWAH ISLAND: Charleston, South Carolina
970 ☐ COTTON BAY CLUB: Cotton Bay, Eleuthera Island, Bahamas

We're sorry, but VOGUE cannot answer any personal questions or requests.

Please check the brochures you would like to receive and return this coupon to VOGUE, September Coupon, Box 2766, Clinton, IA 52735, **BEFORE JANUARY 1, 1983.** Allow eight weeks for delivery.
Please enclose $1.00 to cover processing. No stamps will be accepted.

NAME_____
ADDRESS_____
CITY_____ **STATE**_____ **ZIP**_____



CONCORDE TO LONDON

(Continued from page 439)

brunch, "Petit Déjeuner Anglais," was right on target for my normal lunchtime and tided me over beautifully until my after-theater supper in London. After a bowl of fresh fruit, a choice of entrées—sliced beef, poached eggs, kippers—"veggies," cheese, rolls, croissants, jams, coffee, wines, liqueurs, I suffered no hunger pangs.

After brunch, the captain invited me to see his realm. Luminous dials, colored computer buttons, angled throttles cram the small, low-ceiling cockpit. Bent-over and crouching, I knew exactly how Alice must have felt in the Wonderland rabbit hole, except that, on the flight deck, I felt as if I were inside a watch mechanism. Without stretching, the seat-buckled captain, first officer, and flight engineer could reach the overhead levers. I took their word for seven-hundred-mile visibility that looked to me like endless haze. Learning about the computerized automatic navigation while flying ten miles high, I wanted to add, "Look, ma, no hands."

Our three hours and twenty-seven minutes were up! Supersonic planes seldom need to circle for landing; and, impervious to weather, the captain advised the control tower of the precise time of arrival. At London's Heathrow Airport, I jauntily walked off holding my tote bag, stopped at Barclays Bank to exchange dollars into British currency, and was off in a flash in a shiny black London cab.

In the five-thirty afternoon traffic, the cab

The Compleat Angler on River Thames

fare from Heathrow to Grosvenor House on Park Lane costs about the same—$25—as to mid-Manhattan from JFK. The drive refreshed my happy memory of London—so elegant, grand, spotless, cozy and vibrantly green. At the Grosvenor House, my baggageless arrival startled the silk-hatted doorman. Inside the cream-colored lobby, I re-encountered two singularly British traits—easy formality and efficiency. After a fast check-in at the reception desk, a bellman materialized like a jinni to guide me to my room.

As deftly as any quick-change artist, I got ready for my switch from travel costume into theater outfit. From the small tote, out came the cosmetic kit, black sandals, a dressy blouse to wear with the black skirt and blazer I had worn in flight. After a brisk shower in the white- and blue-patterned tiled bathroom, (blue flower-sprigged shower and window curtains matched), I slipped into the hotel's terry robe and got into bed for a brief lie-down.

At seven-thirty on the dot, I was down in the lobby and off to the Palace Theater, a small black-and-gold *(Continued on page 442)*

LÉONARD
PARIS

at these fine stores

L.S. Ayres .....Indianapolis, IND
John Baldwin Florida & Myrtle Beach, SC
Balllet's .....Oklahoma City, OK
Barton Sligh .....Jacksonville, FL
Bergdorf Goodman .....New York, NY
Blanche .....Beverly Hills, CA
Cabale Cachet .....Palm Desert, CA
Maria Dinon .....Grosse Point, MI
Duddery .....Grand Rapids, MI
Ethel Allan .....Stamford, CT
Fine Feathers .....Chapel Hill, NC
Frederick-Nelson .....Seattle, WA
Frost Brothers .....San Antonio, TX
Dallas, TX
Houston, TX
Garfinckel's .....Washington, DC
Gidding Jenny .....Cincinnati, OH
Harold Grant .....Palm Beach, FL
Jenson Beach, FL
Harold's .....Minneapolis, MN
Frances Heffernan .....Winnetka, IL
Henry Harris .....Cincinnati, OH
John Hogan .....La Jolla, CA
San Diego, CA
Ed Holmberg .....Minneapolis, MN
Irene Sargent .....Oakland, CA
La Boutique .....Honolulu, HI
Maggie .....Wayzata, MN
I. Magnin .....Los Angeles, CA
San Francisco, CA
Miss Jackson's .....Tulsa, OK
Stanley Korshak .....Chicago, IL
Lucy Baltzell .....Hartford, CT
Maison Posh .....Locust Valley, NY
Margarets .....Lubbock, TX
Martha .....New York, NY
Palm Beach, FL
Bal Harbour, FL
Neiman Marcus .....Atlanta, GA
Oakbrook, IL
Northbrook, IL
St. Louis, MO
Washington, DC
White Plains, NY
Paris A .....Honolulu, HI
Razooks .....Greenwich, CT
Rafael .....San Francisco, CA
Rittmaster .....Carmel, CA
Stefan's .....Shreveport, LA
Esther Wolf .....Houston, TX
Lafayette, LA
Nora Zandre .....New Canaan, CT

LÉONARD
PARIS

P A L M B E A C H

ACCEPTING RESERVATIONS

Reservations are now being accepted at L'Ermitage,
the important new condominium residence
to be built on the site of the Palm Beach Spa Hotel,
on the shores of Lake Worth in the Town of Palm Beach.
An early selection is suggested, since there will be
a total of only fifty apartments and eight townhouses.
From $565,000 to $1,600,000.
Our office in Poinciana Plaza at
350 Royal Poinciana Way is now open.
Please call Mr. Robert Hollister for an appointment
at 305-832-1700. Our WATS line is 800-327-4814.
Not valid in states where prohibited by law.

L'Ermitage
PALM BEACH

THE HARLON GROUP

CONCORDE TO LONDON

(Continued from page 440)

Edwardian gem with busy bars on several levels. The performance was a spritely "concert for the theater" of singing (Marti Webb) and dancing (Wayne Sleep)—aptly titled *Song and Dance*—by Andrew Lloyd Webber, whose musical hit based on T.S. Eliot's feline tales, called *Cats,* will soon be brought to Broadway. The show put me in high spirits.

Supper at the Cavendish Hotel provided more theater. There, a life-size portrait of Rosa Lewis in a petal-pink satin dress dominated the lobby. Rosa, the colorful Edwardian caterer-cook who was a confidante to royalty and titled personalities had once been the proprietress of this legendary establishment. (The television series *The Duchess of Duke Street,* based on the real-life story of Rosa Lewis, had kept me glued to my "telly.") Today, the name of the dark-paneled Sub Rosa Bar is a fitting remembrance of the hotel's rakish past.

The Cavendish Hotel's upstairs Ribblesdale restaurant—not too big, quiet, candlelit—was just right for supper: fragile shrimp mousse, grilled dover sole (skillfully deboned and served with its delicate roe), asparagus, raspberries.

To return to Grosvenor House, I passed up a taxi ride in favor of walking. London glistened even in darkness—window panes sparkled; white woodwork and black wrought-iron grillwork had the gloss of wet paint; brass shone, the trees and streets had a satin luster.

No wonder I felt wide awake at one in the morning—in New York it was eight in the evening. Once in my room, however, the crisp white linen sheets on the turned down bed, drawn flowered curtains, chocolate-brown black-out shade brought on an immediate longing for sleep. I slept until an eight o'clock wake-up call.

There was no hang-up about what to wear: same skirt and jacket with a different sweater and scarf. Thus began Day Two. I had two successful meetings: one in the yellow brasserie off the lobby over an English breakfast; a second in the lobby, sitting at a table overlooking the green of Hyde Park. My one regret is that I had no time for a workout in the gym, a sauna, or a swim in the beautiful Olympic-sized pool. At least, I saw what I had missed!

Packing, normally a dreary chore, took two minutes. No new purchases to squeeze in. No waiting for a porter—I carried my lightweight tote bag. Punctually at 11:45 A.M., we left Grosvenor House for Marlow, a town on the Thames fifteen miles beyond Heathrow Airport. In midday sunlight, the drive was lyrical; after the outskirts of London, we passed green meadows. In the distance, we saw the small white Royal Standard, on a skinny flagpole, floating over the Royal Windsor Palace. Her Majesty, the Queen was in residence!

Luckily, I was not at the wheel, otherwise I would have been tempted to turn off on the roads marked Windsor, Eton, Henley, Oxford. Instead, I became totally absorbed by the peaceful flow of the Thames.

At the town of Marlow, where the river sweeps into a broad curve, stood an enchanting red brick and white sprawling inn called The Compleat Angler. The grounds, reaching to the riverbanks, blazed with springtime in bloom: pink clouds of cherry and apple trees, red geraniums filling *(Continued on page 444)*

OVER
INDULGE?
Subtract's new Featherlite.
A pretty cure for those times when
you simply couldn't resist.
Brief (as shown) Sizes, S-M-L-XL $11.50
Panty (average leg) Sizes, S-M-L-XL $13.50
Matching Bra: Sizes, B-C-D 34-40 $10.00
In Beige & White
Featherlite
by Subtract®
Available at all fine stores,
or write: Subtract, 16 East 40th St., NY 10016

CONCORDE TO LONDON

(Continued from page 442)

fat white tubs; narrow beds of red and orange tulips were so tightly planted they looked like strips of colored rug.

A particular country freshness permeated the inside of The Compleat Angler. Everywhere bunches of flowers—in the series of cozy small sitting rooms; in the paneled bar with window seats overlooking the river, and in the beamed, many-windowed restaurant. To match the watery setting, I lunched on prawns, fresh salmon, and strawberries studded on a thick layer of Devonshire cream.

Upstairs, the guest rooms were all charm and spick-and-span, with flower-sprigged wallpaper matching the curtains and spreads of the brass beds. Each had a color TV, a nice old-fashioned gilt clock, a bottle of Domecq Sherry. Potpourri scented the white tiled bathrooms with bright red hair-dryers, baskets of Windsor soap, and terry robes.

On the river, a solitary duck floated solemnly downstream. On the opposite green bank, a small graveyard circled the stone Church of St. Patrick's with its one lacy spire rising high above the treetops. A one-car-wide white bridge—pretty as a loop of ribbon—led over the Thames to the town of Marlow.

On Marlow's "main" street, lined up with little shops, the biggest were the three antiques dealers' specializing in china and crystal. The liveliest place in town was Burger's Confectionery: glass cases with shiny handmade chocolates, pastries, cakes, and, in the back, a steamy tearoom.

Suddenly, it was 4:15 P.M.: time to drive to Heathrow for the 6:00 P.M. Concorde to New York. As we drove out the gates of The Compleat Angler, I took one last wide-angle look at Marlow-on-the-Thames, wondering if I would return someday.

Concorde travelers, even in airports, find their way smoothed. In bustling Heathrow, the facility for check-in next to the entrance, the glossy boarding cards, courteous British Airways staff in the special lounge duplicated the routine at JFK. Having had my supersonic initiation, I behaved, outwardly, like a veteran Concorde passenger.

Bang on time at 6:00 P.M., we pushed off the ramp. Then the flight attendants, solicitous as English nannies, began pouring drinks, setting up the tray tables preparatory to our meal, which turned out to be a banquet: caviar, pâté, quail eggs, lobster and scotch salmon with salmon mousse; then, either guinea fowl, salmon trout, or roast lamb; endives, snow peas, potatoes; salad, cheese, and profiteroles with raspberries, plus wines and "bubbly." However, coffee and liqueurs were a scramble. My luxurious little "planet" was almost at JFK. We were thirty-eight minutes *ahead* of schedule, had made the transatlantic crossing in three hours and twenty-one minutes, arriving at 4:21 P.M. New York time!

At the JFK British Airways terminal, once more I walked with ease through customs formalities and into a waiting "limo," a special service provided for Concorde passengers. Suddenly, I was in the stream of afternoon traffic and home.

The same evening at dinner, I recounted my supersonic overnight experience, mainly to convince myself that it had really happened. At times, I wonder. It's a magical way to fly! ▽

Cat Eye

Made exclusively by Optique Classique

OPTIQUE CLASSIQUE

Changing the image of eyewear.

Beverly Hills
327 N. Rodeo Dr.
Opening fall 1982

Houston
The Galleria
713/ 621.4225

Dallas
Prestonwood Town Center
214/ 980.1440

Costa Mesa
South Coast Plaza
714/ 556.7808

©Parfums Stern Inc., 501 Madison Avenue, New York, NY 10022

YOU CAN'T GET A BODY CREAM TO WORK BY WHIPPING IT.

YOU'VE GOT TO CONCENTRATE.

You can't make a body cream do its beautifying job by whipping it up with air or pumping it up with water.

So Oscar de la Renta took a totally different approach. He removed as much water and air as possible from his Body Crème Activée. Then, he replaced them with a highly concentrated formulation of eight face crème ingredients.

You can see the result above. Instead of the frothy dollop of puffery at the left, Oscar de la Renta offers you a precious dab of Traitement Concentré. To give your body the same kind of care you give your face. To help your body complexion achieve a youthful look and feel. To add an elegant touch of his incomparable fragrance.

Oscar de la Renta Body Crème Activée Traitement Concentré.™

Because Oscar de la Renta knows how to make a woman's body beautiful.

Oscar de la Renta®

BODY CRÈME ACTIVÉE TRAITEMENT CONCENTRÉ.

VOGUE'S View

News! Leg Dressing... Sanchez' sneaky pieces "star" dressing in Paris... vintage delights...

Edited by Mary Russell

In the black . . . six fall winners . . .

Vogue's View asked around to find out what everyone wanted for fall. We even asked Snoopy's sister!

"BELLE" IN HER NEW FALL "SMOKING"

In addition to a carefully planned wardrobe, there are always extra things that one really wants. The things that will "make" a look, or just the newest, most exciting item around. It could be a pair of high-heeled boots to change the look of a long (or short) skirt; or a seductive pair of lace stockings. Some women want some new high heels after all the flat shoes of seasons past. The "little black dress" and skirts in general were favored over pants. Something in leather was another choice. But the biggest vote of all was for a "smoking." Either as a suit or just the smoking jacket. Even Snoopy's sister "Belle" has one! ***("View" continued on page 450)***

YSL DOES A PERFECT TUXEDO JACKET

SEXY LACE TIGHTS: HOT SOX

ALL PHOTOS BY DOUGLAS HOPKINS

A LONG DRINK OF SLINK BY KAMALI

THE BLACK LEATHER SKIRT: AGNES B

BIG SOFT BLACK TOTE BY C. FALCHI

HIGH-HEELED BOOTS, W. STEIGER

BLACK LACE PUMP, S. BENNIS/W. EDWARDS

Inset above: hair and makeup, Mark Lindsey. Details, last pages
PEANUTS character: © 1958 United Feature Syndicate, Inc

TIM SHEAFFER

GianniVersace

FAWZI

Boston, Massachussets
114 Faneuil Hall Marketplace

JIMMY'S

Brooklyn, New York -
1226 Kings Highway

ROYAL SILK LTD

It's Your Move ... *Checkmate!*

This is what they mean by "dressed to kill." Just feast your eyes on this utterly smashing pattern known as *Cotsilk Shadow Check*. An airy, ultra-smart, ultra-sleek weave of 60% Cotton, 40% Silk; so unnervingly seductive it's practically diabolical! Streams of color alternating with ribbons of light in a striking and sensitive mosaic. Trim collar, hidden button front, neatly stitched double button cuffs. Machine washable, too. Sizes 4 to 18. Add $1.50 per shirt for shipping and handling. Satisfaction guaranteed or full refund if returned within ten days of receipt. Style #31462. $25.00.

ROYAL SILK ltd

Keycode 104092

Royal Silk Plaza, 45 East Madison Avenue
Clifton, NJ 07011

Credit Card Holders!
Call Toll Free 1-800-621-5559
In Ill. Call 1-800-972-5858

Style #31462

Name _____

Address _____

City _____ State _____ Zip _____

☐ Check ☐ Visa ☐ MC ☐ AMX ☐ Diners Club
☐ Carte Blanche Paymount
Amount $ _____

Card# _____

Expires _____

1st Color	2nd Choice	Size	Quantity

☐ Enclosed is $1.00 for Catalogue only.
Allow 4 weeks for delivery. Canadians send U.S. amount

(KHK) Khaki (RED) Red (BLK) Black

VOGUE'S *View*

Leg Dressing

Leg warmers, tights, socks, legs, legs, legs!

Looking down these days one sees all kinds of news. A simple sheer stocking is simply not enough. Suddenly the streets are full of interesting new leg ideas. Both short and long skirts look newer with new sock and leg-warmer ideas, either with flat shoes or peeping out of boots. The art of leg dressing is in the layering of textures and colors, even two different colored legs or casual legs with dressy feet. Or some sheer, thigh-high lace-topped stockings from Fogal of Switzerland on Madison Avenue with a pair of sheer tights underneath.

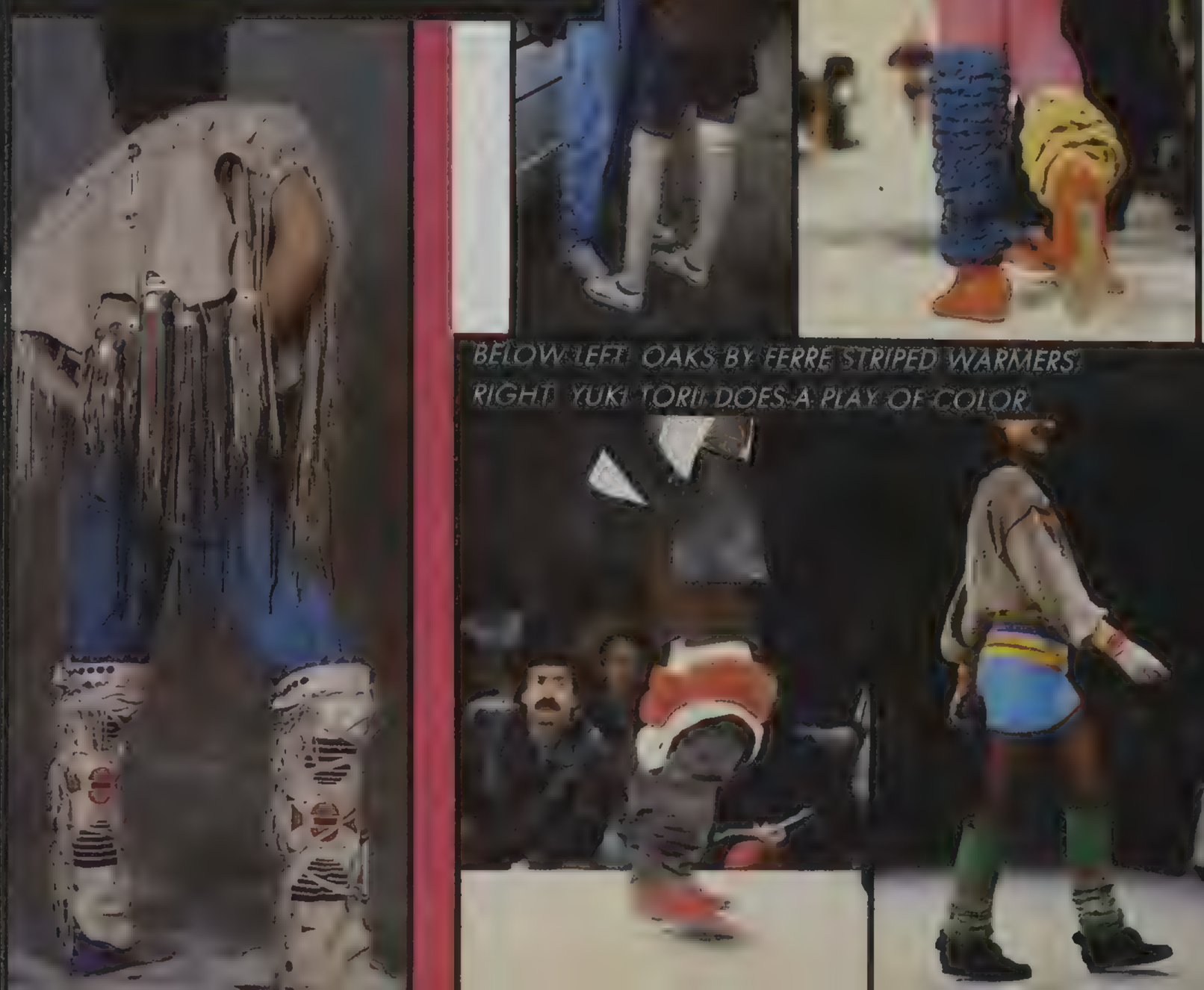
Stores have created new stocking centers which are an offshoot of the old hosiery departments. These, like Macy's "Show of Legs" in the arcade, have displays and video tapes of hundreds of new leg-dressing ideas. Some of the "hot" new names in legs are: Hot Sox, Leg Lines, Two Blondes, Hue. Details, last pages.

("View" continued on page 452)

DOUGLAS HOPKINS

ABOVE: IN DOZENS OF COLORS, COTTON AND SILK TIGHTS, LEG WARMERS, AND REVERSIBLE STOCKINGS ARE THE WORK OF SANDY CHILEWICH AND CATHY MOSKAL OF HUE.

Below: Leg warmers everywhere! From hand-painted calfskin by Broken Rope to cotton "cut-offs" seen on the streets of Paris, near right. Far right: Issey Miyake does odd-colored ruched leg warmers.



MARY RUSSELL

BELOW LEFT: OAKS BY FERRE STRIPED WARMERS. RIGHT: YUKI TORII DOES A PLAY OF COLOR.

GianniVersace

PURA LANA VERGINE

A rare tea sampler.

First time in America: 8 rare teas of incomparable delicacy and flavor. Arrives in a handsome wooden chest. A treat to give or receive!

VG-9S

Yes, please send_____Rare Tea Bag Samplers at $13.50 each. Contains seven tea bags each of Finest Ceylon, Yunnan, Darjeeling, Golden Assam, Uva Ceylon, Jasmine, Earl Grey and English Breakfast Tea (56 tea bags).

Name

Address

City State Zip

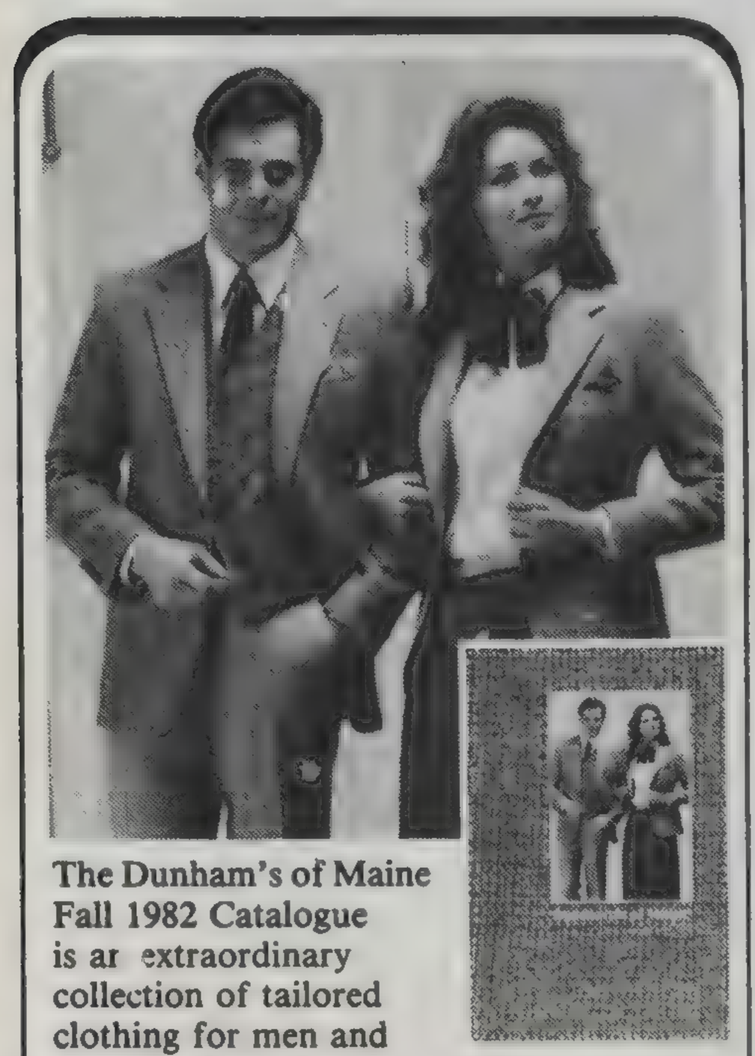
☐ Check enclosed ☐ Amex ☐ Visa ☐ MC

Account Number Exp. Date

Signature

Shipping and handling included. Allow 4-6 weeks for delivery. Holiday delivery guaranteed. A free Fall catalog will be sent with your order.

Sir Thomas Lipton Trading Co., Dept. VG-9S, 800 Sylvan Ave., Englewood Cliffs, NJ 07632.



The Dunham's of Maine Fall 1982 Catalogue is ar extraordinary collection of tailored clothing for men and women. Send for your free catalogue or call **1-800-341-0471.**

☐ **Send free Fall 1982 Catalogue.**

Name

Address

Zip

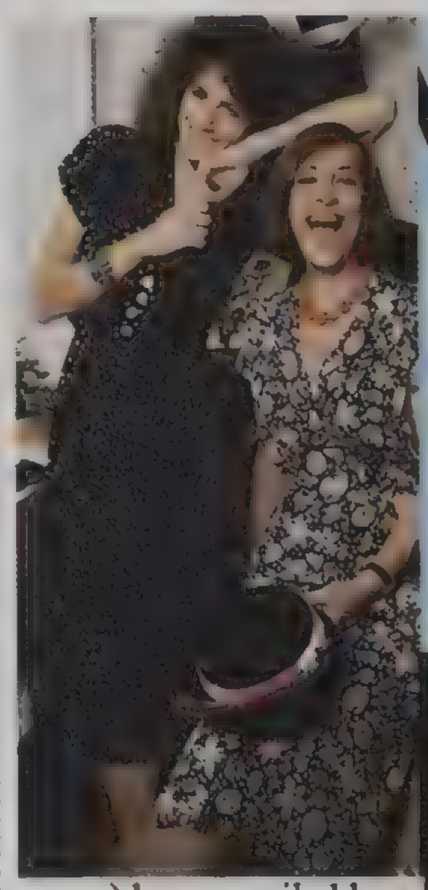
Dunham's of Maine

Quality apparel since 1887

P.O. Box 707V, Waterville, Maine 04901

Vintage passion . . .

Auction houses sell, museums collect, designers are inspired and, all over, fashionable women—and men—are wearing clothes they just don't make the way they used to . . .

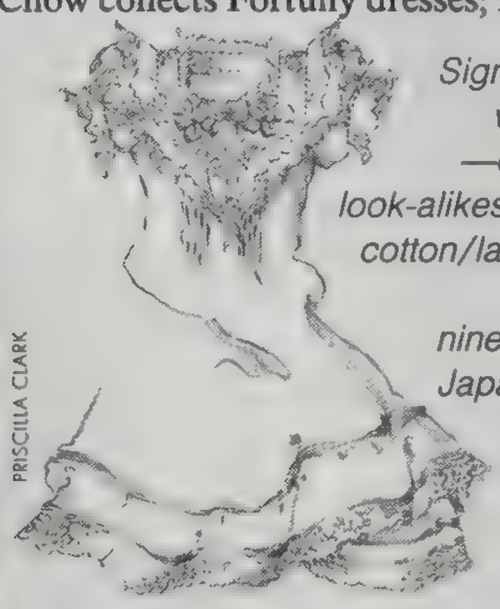


Watch for print dresses such as these, *left,* that Meryl Streep wears in *Sophie's Choice.* Two are from Love's SoHo shop (that's Harriet Love, *near left*). *Below:* Also from Love, a turn-of-the-century wedding dress, parasol.

BETH BAPTISTE

Vintage clothing offers its own world of fashion temptations—the delight of a lace-edged handkerchief, the silk dress with a beautifully hand-rolled hem. Fashionable women long have been onto its charms, cannily salvaging treasures among the cast-offs . . . scouting flea markets, auctions, plundering old clothing shops for samples of now rarer-than-ever vintage couture: evening clothes by Poirot, finds from Claire McCardell, Courrèges, Teal Traina and Charles James . . .

Who goes for these clothes? In a way, the question should be, who doesn't . . . Jacqueline Bisset has a fondness for antique jewelry; Tina Chow collects Fortuny dresses; New York artist Marisol searches out embroidered Chinese jackets. Other fans: English interior designer Tricia Guild, actresses Blythe Danner and Faye Dunaway, Isabelle Adjani, Catherine Deneuve. And among designers, practically anyone you can name. Taking the almost universal passion to extremes, there's even Italy's eccentric grande dame of fashion, Anna Piaggi, who wears museum-quality collectibles—almost everything a vintage find.



PRISCILLA CLARK

Sign of increasing vintage appeal—quality antique look-alikes. Left: A white cotton/lace, nightdress inspired by a nineteenth-century Japanese original, part of a new "antique" collection at Lord & Taylor

Keeping up over the last decade or so, myriads of vintage boutiques have opened across the country. And most recently, one vintage clothing aficionado, Harriet Love (who turned her collector's eye into a thriving business sixteen years ago—the well-known New York shop bears her name) has compiled her knowledge into a new book: *Harriet Love's Guide to Vintage Chic* (Holt, Rhinehart & Winston)—good for those who remain uninitiated, equally fascinating to those who are. The book details the ins and outs of vintage: what to look for, how to care for it, what's most prized and why. . . .

While Love's book features an excellent directory to stores across the country, hunting grounds flourish in nearly all major European cities too: London's Chelsea Market is a superb cache for classic Victorian/Edwardian whites . . . European flea markets are meccas for handmade undergarments, *grand-père* shirts sewn by French nuns.

What to look for now: On the whole, what you'll find in most vintage boutiques is strongly connected to what is going on in fashion. Take the "smoking" look, readily available in many vintage outlets. Reason: tuxedos were first introduced in Tuxedo Park, NY, back in the 1880's—meaning vintage fanciers have a veritable one-hundred-year selection to fall back on. "Period" movies are always an influence: *Chariots of Fire* produced a craving for twill jodhpurs, linen knickers, chemise dresses. Requests too, for menswear looks, fitted suit jackets, small-brimmed '40s hats interesting jewelry with stones, and '50s geometric silver . . . *("View" continued on page 454)*

ANDREA ALBERTS

Ever-popular—"old-fashioned" whites. These, from Cherchez, NYC

GianniVersace

Boutiques

Miami - Mayfair in the Grove - 3390 Mary Street - (305)-4468405
Beverly Hills - 437 North Rodeo Drive - (203)-2766799
Houston - Saks Fifth Avenue - Center of Fashion - (713)-9617852
San Francisco - The Galleria at Crocker Center - One Montgomery Street

Send $1 for ESPRIT's new dress and sportswear catalog.
ESPRIT 720A Minnesota
San Francisco, CA 94107

Fashion and Accessories...
Monogrammed Gifts...
Christmas Thoughts...
Holiday Cruisewear!

All delivered right to your door!
The Monogram Folio, filled with personalized gifts and ideas. Our beautiful Christmas Folio—gifts for him, her, them—almost a gift in itself! And our Holiday Dressing and Cruisewear Folio, with pages and pages of clothes for holiday and resort! Simply send a $5 check or money order before October 1st, 1982, to Saks Fifth Avenue Folio, P.O. Box 4041, Dept. 1100, Huntington Station, NY 11746.

Name _____
Address _____
_____ Zip _____

Saks Fifth Avenue

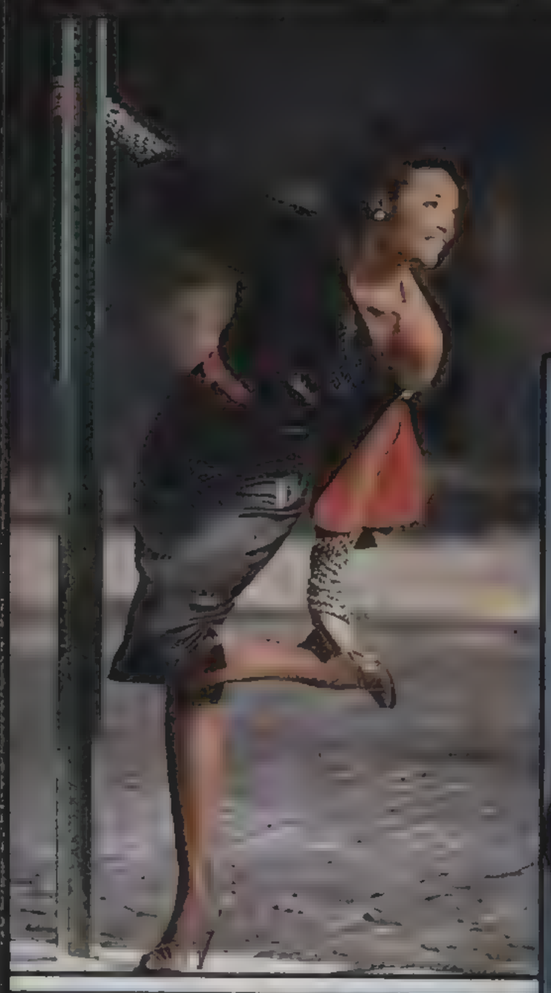
VOGUE'S

View

BRAVO FERNANDO!

One of New York's "sneakiest" fall collections was shown by Fernando Sanchez in his West 57th St. apartment. . .

Fernando with one of his favorite models, Amalia, above, in one of his sneaky pieces: a blue jersey "studded" dress. These easy separates are perfect extras for late day or evening.

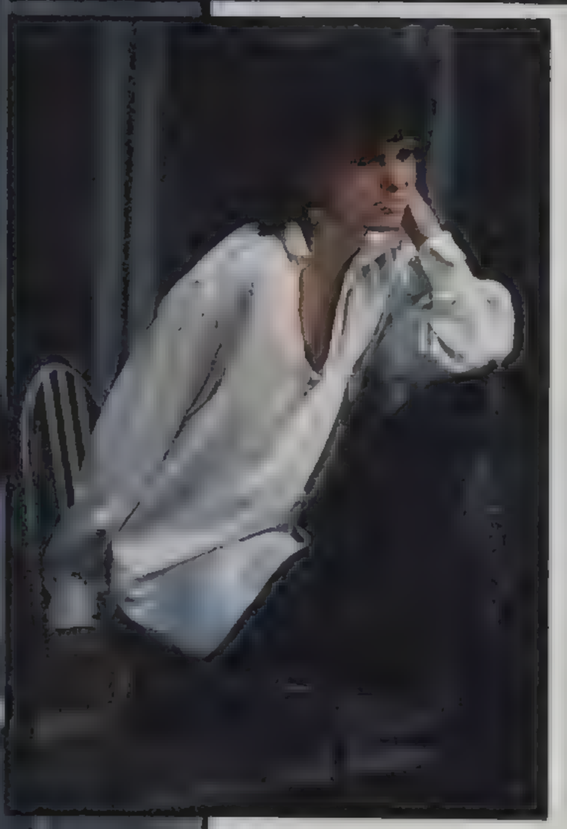


Left: Black satin dress, red-lined slit sleeves. *Below:* Easy wool stitched blouson jacket with leather pants

The "sneaky" part about his clothes is that they have the easy sophistication of his lingerie. Sexy silk blouses, soft leather skirts and pants, slinky black dresses, unconstructed jersey separates, racy studded blouson jackets, all the kinds of "extra" pieces any woman will wear and wear. There are not many pieces in the collection, but each one is perfect and beautifully made.

Fernando's clothes "come out" in his new ready-to-wear collection

Left: Black suede and leather kimono jacket cinched over cut velvet skirt. *Above:* White silk charmeuse poet's blouse.



Fernando trained in Paris at Dior, then came to New York over ten years ago to design furs for Revillon, spending six months in New York, six in Paris. He then started designing lingerie and "at-home" clothes that were so well made that women started to wear them to go out. "I was a bit hesitant about doing ready-to-wear because I am a perfectionist," says Fernando, "but I wanted to try my hand at designing real clothes for women."

(View continued on page 456)

Photos: Priscilla Rattazzi/Hair and makeup: Angel. Details, last pages

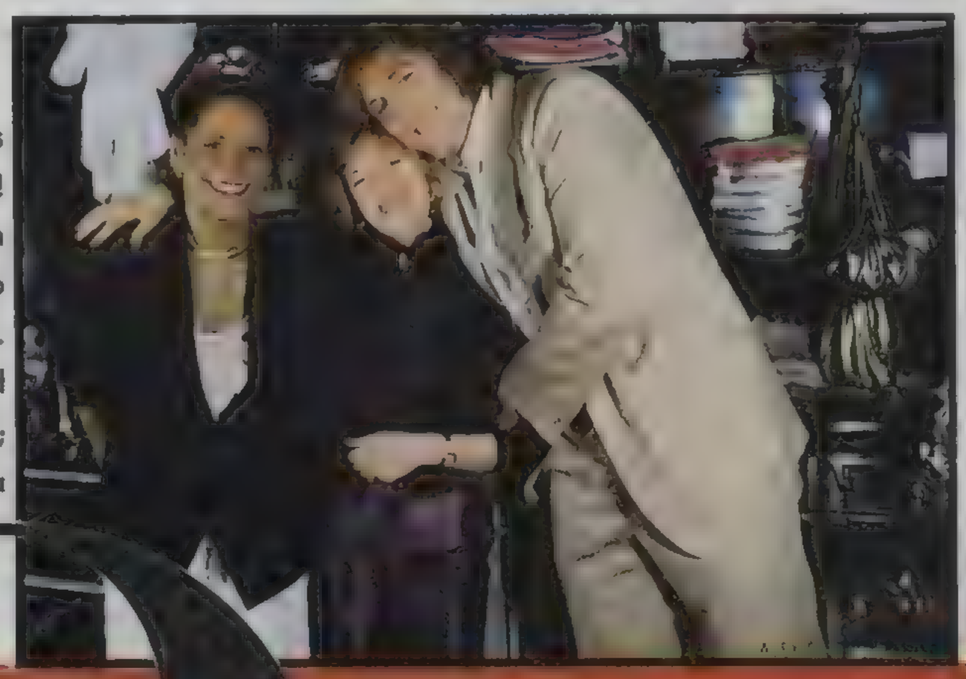
Jessica McClintock

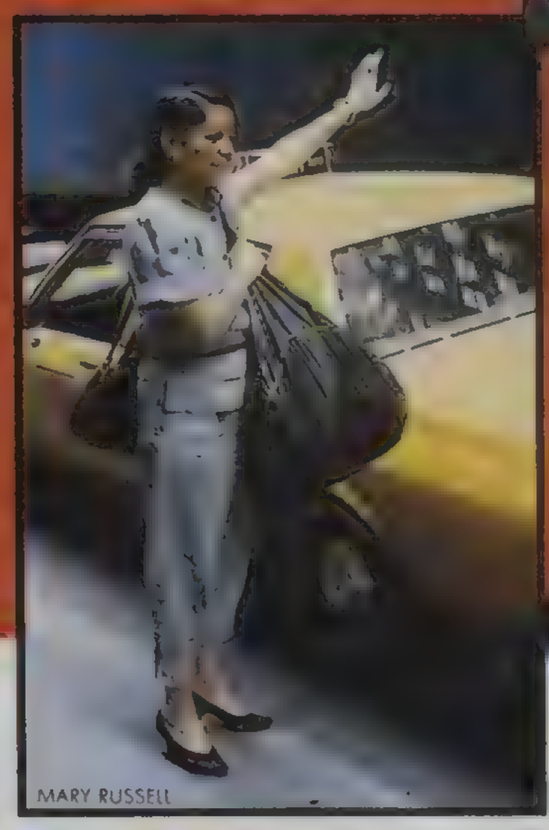
Available at Jessica McClintock, 353 Sutter Street, San Francisco (415) 397-0987. And also at Lord & Taylor, J.W. Robinson and Neiman-Marcus.

Diamant Noir

A boutique full of surprises everything glitters against a black background

Chic Parisians and movie stars are running to Claude Petin's Black Diamond Boutique for glamorous "fun" evening clothes . . .





Long taffeta dress *(left):* short quick as a zip! *Right:* Gérard and Elizabeth Depardieu camp it up with Claude Petin. *Far right:* Rod and Alana Stewart; she in white taffeta

Brilliant as a diamond, black as night," is Claude Petin's description of her Left Bank boutique at 66 Boulevard Raspail, where she designs and sells her collection of frou-frou evening clothes and accessories. "In Paris, women are dressing up more and more to go out. I started making some velvet and taffeta skirts and tops for my film-star friends, and soon thereafter their friends started to come in, and all of a sudden I was a designer!"

Claude attributes her success to the fact that her clothes are sexy, amusing, and inexpensive. "Women who formerly bought only couture clothes heard about us. They were delighted to be able to buy several things here for the price of one dress from the couture."

Claude's dresses and accessories are full of tricks. Her long taffeta ballgown has a hidden Velcro fastener under one ruffle so it can go from long to short in one scrunching zzzippp! Ruffled collars zip off of velvet jackets, amusing tassels drip from sleeves, and a pair of rhinestone-studded glasses has detachable dangling earrings. "It livens up the night," Claude laughs. *("View" continued on page 458)*

Claude Petin *(above)* came to New York with her dresses in a bag! *Right:* Agostina Belli in a satin and velvet dress with tassels. *Far right:* Claude's sketch of frou-frou dress and hat

Insets for this hair: Romeo at Gr Loves Boy Salon, makeup: Debra M Delor's last pages

Nothing else feels like real gold.

You wear real gold
not just for the effect it has on others
but for its effect on you.
You slip into something real gold,
and you take on its warmth
and beauty—a beauty that lasts
and lasts and lasts.

KARAT GOLD JEWELRY

Only jewelry that's real gold can be called karat gold jewelry. Always look for the 14K or 18K mark.
For more information, write to: Jewelry Information, International Gold Corp. Ltd., 645 Fifth Avenue, New York, N.Y. 10022.

VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

What's news: new designers, men's-shop finds ... lingerie pleasures, "all-star" clothes...costume jewels: what's happening

Call it what you will—a new sense of spareness or "minimal" dressing: there's a wealth of uncluttered, pared-down, movable pieces now; a whole realm of city clothes, you'll find, with the uncomplicated sense of a skirt and a sweater. In cashmere—from Halston or Zoran—it's a way of dressing that women have known and loved for a long time; what's new—and turning this thinking around—are some new turns in texture: a T-shirt in white suede with a navy cashmere skirt at Andre van Pier; a sequin pullover and pull-on satin gabardine knee skirt from Zoran. At night, "pull-on" might translate as a black charmeuse skirt and mohair pullover, as Izabel Lam's done it . . . or black velvet pull-on pants and a white cotton moiré T-shirt at Fernando Sanchez. It can be more, though, than just T-shirts and pants or skirts: Geoffrey Beene has almost an entire collection based on total cleanness of line, spare necklines, and a sense of ornamentation that comes from a play of beautiful textures. What these clothes have in common: simple shapes, few fastenings . . . and a quickly wearable, packable sort of modernity. In a season when you see an abundance of narrow clothes, they're a way of getting not just leanness but the kind of ease women demand now.

"City clothes: the ease of a skirt and sweater"

If you think of costume-jewelry makers in terms of chain necklaces and hoop earrings, look again: This fall, when Yves Saint Laurent's new jewelry collection hits U.S. stores, it will be made by Monet; Trifari, now, is producing signature pieces from such jewelry-design names as Marsha Breslow and Aldo Cipullo. Familiar classics still remain . . . but costume-jewelry giants, too, are clearly experimenting with new finishes, some unusual shapes and mixtures of textures. You'll find, this fall, more pieces with an art-like one-of-a-kind look, with a stronger element of design in them. . . . New, too, here: Paris designer Azzedine Alaia. This month, for the first time, he's bringing his full collection to the U.S. and showing it at New York's Bergdorf Goodman. He's the man who got, it sometimes seemed last winter, half the young women in Paris into a hat, skirt, or gloves of studded black leather.

Admittedly, in this season of blacks and whites and mostly dark shades, there's not a great deal of real color to be found . . . but you'll find it—beautifully and in real abundance now—in lingerie departments. The trend—more and more, even among mass-market lingerie makers—is to rich fabrics in deep, intense sorts of colors. "Intense" may translate as a teddy in jade chiffon or bright purple charmeuse at Shuba; Silver Fox has hot-pink charmeuse half-slips and bandeau bras, teddies—trimmed with hot-pink lace—in red or marigold yellow. Fernando Sanchez now is putting wide bands of black lace on deep sapphire-blue charmeuse pieces. And that means when you're craving color—and some bit of added femininity this fall—you might want to look at lingerie first. . . . It was inevitable. This winter, Lily of France is coming out with a bib-front white camisole, black tap pants with a satin stripe, and a "tuxedo" teddy: some things to put under your black-tie dinner suit. . . . When "America the Beautiful" is celebrated at Bloomingdale's this fall, it will be with some unique pieces from "American All-Stars": Halston, Ralph Lauren, Perry Ellis, Mary McFadden, Bill Blass, Norma Kamali, Anne Klein, Calvin Klein, Michaele Vollbracht, and Oscar de la Renta. Each of these United States designers has adapted clothes from his/her fall line or done special-for-Bloomingdale's designs—all of the pieces in red, black, white, or some combination . . . not quite American flag-waving colors, but almost.

What's coming? Miniatures: new, smaller-than-small handbags where quality isn't stinted, only sizing. These aren't "disco" bags for night but neat, highly refined bags for a day and, obviously, for a highly organized way of living: A Louis Vuitton shoulder saddlebag, for example, about five inches square in Burgundy crocodile or pale natural leather; a Hermès drawstring black leather bag nearly as small as a change purse. You'll find, this season, tiny-sized versions of favorite bestselling bags: abbreviated chain-strap quilted Chanels, matte-black Coach shapes, Hunting World's familiar brown shoulderbag—all with great charm, now, in miniature. What goes in them? In truth, not much—keys, a credit card; but there's a new trend, too, in makeup: some compacts are down to Chiclets-size; look for lipsticks as small as bullets. . . .

What's selling? Stockings, reports say: They're one of the quickest turns for new fall looks; there are more colors, textures, and weights now to choose; and in a tight economy, it seems, stockings are one satisfying and still easy-to-afford purchase. . . . What's looking new, again: velours—in everything now from tops and narrow pants to lean calf-length dresses, in the hands of people such as Ron Leal for Tyger-Tyger, California's Nancy Heller, Cathy Hardwick for Best and Carola Polakov (whose velours T-shirt dress, a few years back, filled Manhattan offices). Zoran, for holiday/resort, is working his familiar shapes in velours. But velours, now, comes with a difference. Fabrics are richer or more supple and take dark color well; there are sophisticated—decidedly non-sport—colorings. Most prevalent: white and black. . . . One difference in fur, now? Fewer dyed skins and more pure, light colorings. There are skins so beautiful in natural colorings (fox, say, as silvery as sterling) this fall that you hardly need to be expert to recognize their quality. And what's looking wonderful with pale furs is a single stroke of color: adding scarlet knitted cashmere gloves . . . or tying on a short muffler that's a clear chrome yellow. . . . Women are shopping Perry Ellis's men's collection this fall, and they're taking home his men's long cashmere cable-knit sweaters. The other find, surprisingly, is a black alpaca coat: in a man's size, it has the roominess and ease that a lot of women are looking for in a coat now.

—KATHLEEN MADDEN

Jantzen

Jantzen Inc., Portland, Oregon 97208 and Vancouver, B.C. V5J 3J3

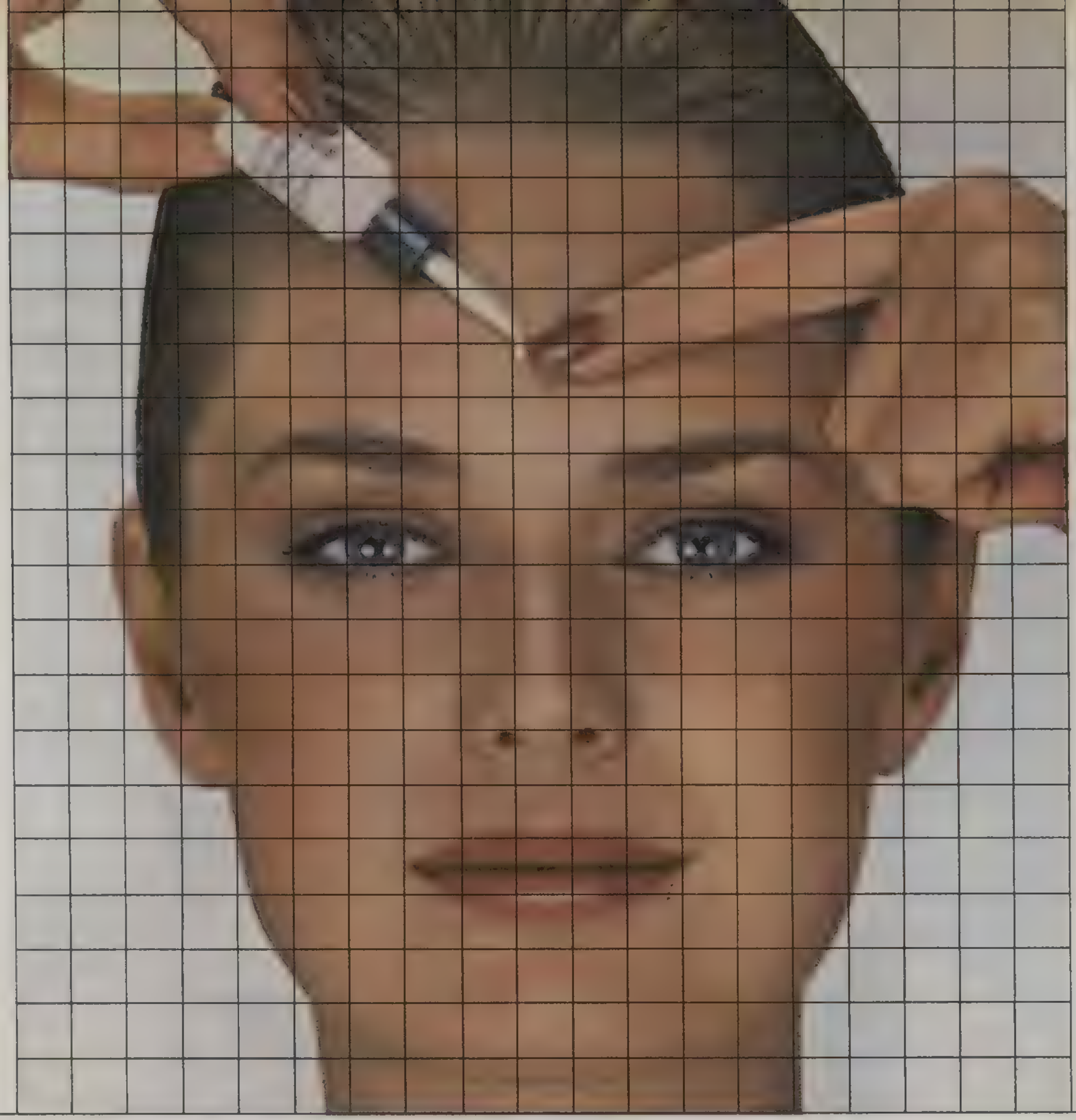
Elegant dressing in pure wool
From Jantzen's Vial collection
For luxury bodies

Nobody knows
bodies better.

JEWELRY BY M&J SAVITT

TAHARI

802 MADISON AVENUE NEW YORK



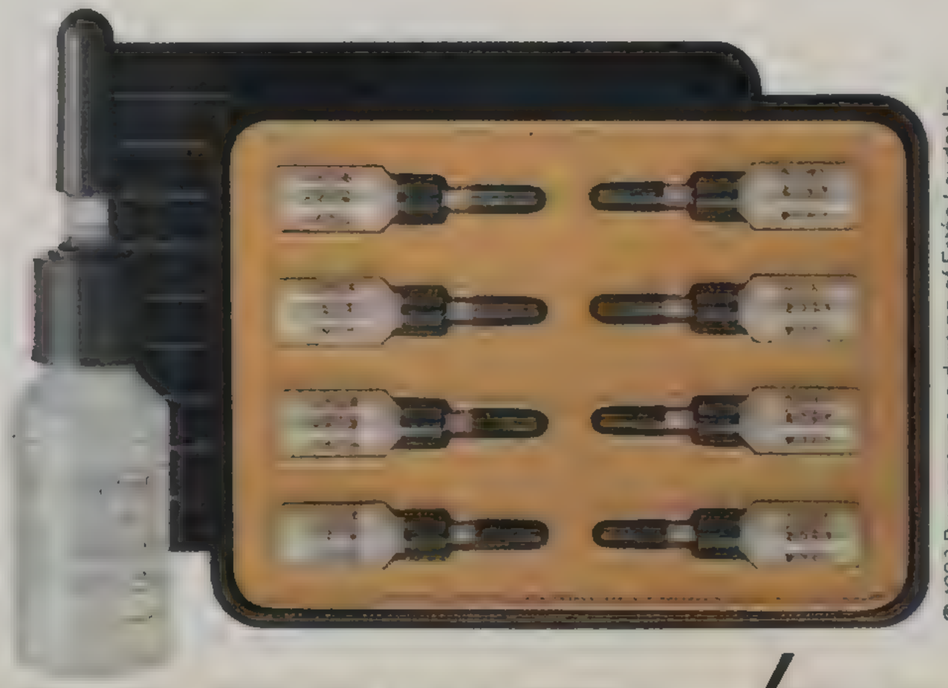
This is a drop of Daily Dose.

It could be the most important drop

of anything ever to touch your skin.

An energizing fluid, it nourishes as it reaches new cell layers in their progress to the surface. Gives them an amazing early advantage over the signs of aging. Gives you a smoother, firmer, younger look. There is nothing like it.

A new intelligence in skin care.



© 1982 Prescriptives, a division of Estée Lauder, Inc

PRESCRIPTIVES

THE KEY CHOICES TO MAKE THIS FALL

FROM THE NEW YORK COLLECTIONS

Let's start with the fact that this is a very good fashion season. In every category of dressing, there is strength, news. The best news: that you can find, in the New York Collections, clothes that work and clothes that provide delight; you never have to sacrifice attractiveness for ease, pleasure for practicality, day or night. The balance is always there. What follows: a guide to the best of those clothes—the key differences this fall, the key choices to make . . .

Key to the whole season—a new sense of finish. It's a word you've been hearing, reading about ever since the first fall clothes appeared on a runway. As the season progresses, the meaning is twofold: finish describes clothes that have a completeness, a polished quality; there's nothing haphazard, nothing separates-y. Secondly, finish has to do with the way those clothes are worn—with the way hair and makeup come into the picture, with the importance of a shoe or boot, and with what goes on the leg—with all the elements that add up to a total look. Finish describes both the clothes and a way of looking in those clothes and in doing so, it defines the character of the entire season.

The key to day dressing—which is still the biggest demand for most of us—is suit dressing. What distinguishes the best suits this fall—the longer jackets; jackets that look easier, *feel* easier. And it's a suit that has, in eight cases out of ten, a skirt rather than pants—a longer skirt, narrow through the hip, sometimes cut on the bias, always with movement built in. Or it's a longer dirndl—soft without being full or bulky. The constant in suit dressing—in all dressing—an elongated line.

It's a wonderful season for coats—and the key to coat dressing is a very definite menswear influence. Coats are roomier, more relaxed, squared in the shoulder, longer rather than shorter. The best follow the classic lines of a topcoat, a balmacaan, a trenchcoat, an Inverness cape—or the more easygoing shape of a man's dressing gown. And the warmer aspects of menswear—the tweeds, plaids, checks, covert cloth, and cashmere—make another noticeable, and appealing, difference.

The other key thing about a coat this fall: it usually comes with its own under pieces and instantly establishes a total look. And for all the ease and roominess of the coat, what's underneath is always narrow—whether it's a soft jersey dress, a top and pants, a skirt and blouse. That same proportion—of a bigger scale coat over narrowness—applies equally to cloth coats, fur coats, raincoats.

Key look under a suit jacket or under a coat—a blouse with character of its own—more often than not, in white. What you won't find: pointed shirt collars. Instead, it's something more romantic—a wing-collar, a high neck, a jabot, a soft tie—or you can add a short, soft silk muffler for the same charming effect. Less charming—and a fashion-trap-to-avoid: the uptight, buttoned-up look of a proper man's tie-and-shirt. You always want an element of softness, a "break" with anything tailored. **Something else to watch for in a top—whether it's a blouse or a sweater-knit—the look of a clean, spare, collarless neckline.** It's a look that's leotard simple and it's a simplicity maintained in the wearing.

Key to a more relaxed way of dressing: softness—softness of fabric and shape. In a season of tailoring, of suits and coats, there is still—for easy evening, for at home, and sometimes in a dress for day—a much softer approach to fashion—it's part of the variety of options this fall. For the kind of at-home dressing where pants and a charmeuse shirt would have prevailed, there are now one- and two-piece dresses in irresistible foulard or challis or paisley prints—often two or more prints together. Sometimes it's a little chemise dress with a smocked yoke . . . sometimes it's a dressing-gown shaped top and a soft skirt or a dressing-gown dress . . . a soft blouse under a sweater-vest and contrasting skirt. In every case, there is always the difference of a small, beguiling print.

A very welcome choice at night—the short black dinner dress—in countless charming variations. The key: it's a dress that's always small, narrow, unpompous, unexcessive. The effect comes from fabric—from satin, velvet, crêpe, damask . . . and from the look of nonstop legs—legs that take a sheer black or black lace stocking and a prettier high-heeled shoe. It's "dressing" that doesn't depend on evening clichés—no overblown ruffles, no glitter. This is easier, modern—and part of that modernity: it doesn't take a lot of time or effort to make the change from day to night—these are dresses that go on with all the ease of sweaters.

If it isn't a short black dress, then it's a "smoking"—another key choice at night—and one that's just as fast, just as appealing. The "smoking" has been this season's nonstop success. It can have pants—classic side-striped trousers—or a skirt; one that's short and narrow or longer, to below the calf, and narrow. The jacket can be a short, sharp Spencer or a longer, slouchier one-button jacket . . . in black or in white . . . in wool, in velvet, even in suede and leather—it exists every way. With the "smoking," an even more romantic white blouse—with a spill of lace, with tucks or pleating . . . often with a soft black silk tie to wear loose, opened.

The total outline—and character—of big evening dressing have changed. The key now: narrowness—a new simplicity of shape and line along with a change in the textures, the fabrics. The excesses have disappeared and what has become a new standard: remarkable, unexpected effects. For dazzle—shimmery anthracite grey or a subtle black-and-silver. If there is gold, it's burnished, used with great restraint. For an all-out kind of prettiness: lace—as the edging on a shawl, as the ruffled cuff on a long-sleeved narrow dress, as the "icing" on a narrow, body-skimming coupe de velours tunic. For sophistication: black—in a variety of beautiful matte textures.

In a season predicated on finish, "details" count—the small things that make big differences. Sometimes it's something you do for yourself—*i.e.*, having your hair cut—and this fall, nothing makes more of a difference or does it faster. You want hair that has shape, control, an above-the-shoulder length . . . It can be a change in makeup—a definite polished look, with an emphasis on the mouth—deep, matte, "berry-stained"—and a new subtlety to eyes shaded a neutral grey-blue . . . it can be the change to a sleek higher-heeled boot or a high-heeled pump in forest-green suede . . . and on the leg, the change to interesting colors and textures in socks, stockings, and leg warmers . . . it can be a change in jewelry—finding a beautiful chunky-stone earring or a wide cuff of anthracite set with brilliant blue stones. Any of the above not only adds to, changes the look of this season's clothes, it has a similar effect on the clothes you already own.

It's a rich season in every (good) sense of the word—the depth of the colorings, the warmth of matte textures, the finish, the number of choices American designers have provided. It's a richness that invites, that makes the selection process that much more appealing once you've established guidelines—as this issue does. The best looks, the best real-life dressing start on the next page . . .

THE LOOK-MAKERS, NEW YORK STYLE FROM THE NEW YORK COLLECTIONS — REAL-LIFE DRESSING AT ITS BEST — THE CLOTHES THAT COVER ALL THE BASES FOR DAY — FOR AN ACTIVE DAY — AND DO IT VERY, VERY WELL.

WHETHER IT'S A COAT — AND THIS IS A SEASON OF TERRIFIC COATS — OR A SUIT, OR A SOFTER, NARROW DRESS — THE EFFECT IS THE SAME

What you get—what you want—total-look dressing—always complete, finished, the polish built in. And it's an American way of dressing—which makes it that much more relaxed. There's never anything gimmicky—these are clothes you respond to quickly. Starting on these twenty pages—and throughout this issue—our choices from the collections. Looks that symbolize the character of the individual designers and the character—the strength—of American fashion today

For the first time in a long, long time—the news starts with a coat. A coat that's bigger, longer, squarer through the shoulder—all reflecting the strong menswear influence that runs through collection after collection. Here, two of the best: **Perry Ellis'** big, hugely-cuffed wool-and-llama glen plaid, *near right*—double-breasted, a low-slung belt in back. About $690. Bloomingdale's. And, *far right*, the all-out dash of **Oscar de la Renta's** sweeping Inverness cape-coat in a soft brown wool tweed. About $700. Altman's; Nan Duskin; Saks-Jandel; Martha, Palm Beach; Lillie Rubin-South & West. These pages: hair, Christiaan; makeup, Angelica Novaes. Details, last pages.

A certain purity of style is a Ralph Lauren signature. The perfect example, perfect look, *left*—a beautifully tailored narrow navy cashmere coat with its single to-the-side button (about $996). Over a simple white linen wing-collared blouse (about $218) and grey cashmere trousers (about $378). Late September at Barney's, NYC; Hudson's; Trouvé, Fort Worth TX; Polo/Ralph Lauren, Vail and Aspen; Polo/Ralph Lauren, Palo Alto CA.... **The menswear idea taken all the way in a very charming way by Donna Karan and Louis Dell'Olio for Anne Klein & Co.,** *right.* Their key wrap-and-tie "dressing-gown" coat—here, in thin, unlined regatta-striped wool (about $530) over a wine cable wool cardigan (about $230) and grey wool flannels (about $220). Bergdorf Goodman; Marshall Field's; Goldwaters, Scottsdale AZ. Details, see last pages, this issue.

THE ONGOING NEWS:
COAT DRESSING
WITH A MENSWEAR SLANT...
A RACIER ATTITUDE.
AND AN APPEAL
THAT CAN COME FROM
CLEAN-LINED TAILORING
OR FROM THE
ENVELOPING EASE—
AND LUXURY—
OF A MAN'S ROBE

ONE OF THE OUTSTANDING THINGS ABOUT COATS THIS FALL: THE VARIETY. THERE HASN'T BEEN A SIMILAR RANGE OF LOOKS IN YEARS. EQUALLY OUTSTANDING: ALL THE PLAIDS AND MENSWEAR PATTERNS—PART OF THE SEASON'S STRENGTH

The showstopper coat at Blassport, *far left*—an easy, slightly oversized balmacaan in an oversized brown-and-white wool glen plaid—no question, a sensational way to look, day in, day out! About $470. Bloomingdale's; Nan Duskin; Balliet's .... Calvin Klein's clean, classic approach in a sharp sage green covert coat, *near left*—high-collared, straight-falling, to belt or not—the kind of coat he does to perfection (about $530). More traditional appeal: in the houndstooth check trousers (about $230), classic silk crêpe de Chine blouse (about $170). Saks Fifth Avenue; John Wanamaker (coat only); Saks-Jandel; Rich's; Montaldo's; Hudson's. Details, more stores, see last pages.

IN COAT DRESSING
AT ITS BEST—A BALANCE
BETWEEN THE TRADITIONAL
AND THE MODERN.
ALWAYS, WITH A NEW SENSE
OF SCALE, A NEW POLISH

From Bill Blass, one of the most out-and-out luxurious coats anywhere, *far left*—for its scale—as dashing as a man's overcoat . . . and for the contrast of its silky beaver collar and cuffs on black wool . . . a standout. About $2040. Lord & Taylor; Sara Fredericks at Bonwit Teller, Boston; Nan Duskin; Frost Bros.; Amen Wardy, Newport Beach CA.

Wonderful example of total look dressing that hinges on a coat—John Anthony's navy wool melton, *left*—cut like a chopped coachman's coat. Over a long-line navy rayon sweater and a narrow navy suede skirt. It does everything a suit does . . . and that much more. Wool, Anglo Fabrics. Suede, Libra International Leathers. About $1590. Mid-September at Elizabeth Arden Salons; Cyreld, Brookline MA; Kaufmann's; Kane's, Chicago; Frost Bros.; Amelia Gray, Beverly Hills. Details, additional stores, last pages.

Arthur Elgort

WITHOUT BEING CONTRIVED
OR UPTIGHT IN ANY WAY,
SUIT DRESSING HAS
A NEW PULLED-TOGETHER
QUALITY, A COMPLETENESS

A great-looking new suit from Calvin Klein—traditional shapes interpreted in a very non-traditional way, ***far left:*** **the almost-coat-length jacket with a fly-front, strapped sleeves, and a longer, side-buttoned, bias-narrow skirt in matching wool gabardine. Underneath, a classic blouse—with a twist—black and white pin-dotted linen, a black silk tie at the neck. Jacket, about $420; skirt, about $130; blouse, about $220. Bonwit Teller, NYC; B. Forman; Saks-Jandel; Dayton's; Macy's, San Francisco. To order at Swansons on the Plaza. . . .**

In a strong suit season, "a little grey suit" with new dash, new shaping, from Christian Dior Sportswear, in charcoal, ***left:*** **The wool jacket, a softer, rounded blouson (about $270) with a matching narrow wrap skirt (about $130) and simple, spare-necked blouse—a top to keep your eye on now—in brilliant red silk charmeuse (about $260). Macy's, Herald Square; Filene's, Boston; Frost Bros.; Bullock's; Nordstrom, Seattle. Details, see next to last pages.**

Arthur Elgort

THE NEWEST SUITS—NOTICEABLY NARROWED, NEATER...NOTICEABLY MORE POLISHED. ALSO KEY: THEIR NEW PROPORTIONS—THE BUILT-IN DASH—NEWS—OF A LONGER JACKET

From Halston, a great-looking suit in a series of great suits, with a polish, a narrowness that sets it apart. *Left,* his terrific-working jacket, longer, almost a riding-jacket shape—and here in claret-colored double-faced wool. With it, his slim-lined black wool skirt, a Burgundy silk taffeta blouse (with a silk jacquard muffler). Halston Originals suit, about $1350. Bergdorf Goodman; B. Forman; Balliet's; Sakowitz; Frost Bros.; I. Magnin. . . . And, from Calvin Klein, one of the raciest—most modern—looks of the season, *right.* It starts with another sensational longer jacket, this one in black blanket wool, fingertip length (about $350). With it, classic pleated trousers in black wool gabardine ($150), the charm of a long and lean cardigan in teal lamb's wool (about $140) and a beautiful white blouse—his silk crêpe de Chine "cascade" (about $180). Altman's; Nan Duskin; Kaufmann's; Montaldo's; Lazarus, Columbus OH; Tootsies, Houston. Details, more stores, last pages.

From Ron Leal, a look with everything going for it, *right.* His very easygoing suit alternative: a black suede blouson, cut smaller, narrower, worn with straight-leg black wool flannel trousers, and underneath, an ivory wool/silk high-neck blouse. Blouson, about $450; pants, about $140; blouse, about $160. Saks Fifth Avenue (jacket, NYC only); Charles Sumner, Boston; Lillie Rubin-South & West; Balliet's. Blouse, pants at Woolf Brothers.

And, Adele Simpson's easy suit, *far right,* soft, but polished, almost a two-piece dress. In a lightweight wool plaid of cinnamon/teal—a narrowed blouson and matching neck-tied muffler, with a very pretty knee-length slit skirt, soft-pleated at the waist. About $450. Late September at Altman's; Saks-Jandel; Montaldo's; Sakowitz; Balliet's; Creeds, Canada. Details, more stores, last pages.

EVEN IN A MORE CASUAL KIND OF DRESSING, LOOKS THAT OFFER A LITTLE MORE — A TURN THAT COMES FROM TEXTURES, FROM LINE, FROM RICH PLAIDS AND COLOR

Arthur Elgort

The soft, very romantic look that Ralph Lauren does best, ***right.*** **This year in a classic, small-fitting beige/brown Edwardian wool jacket, mid-calf sage-green wool tweed pleated skirt, and his ivory linen blouse with a frothy white cotton lace jabot. Jacket, about $358; skirt, about $378; blouse, about $218; jabot, about $38. Lord & Taylor; Polo/Ralph Lauren, Short Hills NJ; Britton's, Columbia SC; Pepi Sports, Vail CO. A standout from Perry Ellis, his "suit" with a definite menswear influence,** ***far right,*** **in the cut, the fabric. And, there's his new, long-over-long proportion: keyed on a longer, slightly oversized jacket, in a brown/beige small-scale wool plaid, and worn with his long checked flared skirt, a chestnut-brown cabled crew-neck. Jacket, about $290; skirt, about $360; sweater, about $150. Late September at Bloomingdale's; Saks-Jandel; Hudson's; Ultimo, Chicago; Swansons on the Plaza; Holt Renfrew of Canada. Details, more stores, last pages.**

**VARIATIONS ON A SUIT THEME—
WITH TWO DIFFERENT MENSWEAR
PATTERNS. AND ALWAYS
A COMPLETE LOOK, LEANER LINE—
EVEN AT A MORE CASUAL LEVEL...**

Arthur Elgort

A WONDERFUL VARIETY OF SUITS: THE VERY ESSENCE OF THE TOTAL LOOK— TOTAL DRESSING— THAT STANDS OUT THIS FALL

Suits . . . now with a softness that breaks the strictness, adds to the appeal. *For left:* "Serious" suit dressing with all the ease of a knit—from Castleberry Knits by Philippe Bodinat—and the lift of a handsome pattern. Of wool/rayon/cotton with a polyester crêpe de Chine bow blouse. About $360. Saks Fifth Avenue; Kaufmann's; Montaldo's; Neiman-Marcus; Bullocks Wilshire, Los Angeles and Newport Beach; I. Magnin.

Left: The influence—the sharp attractiveness—of a man's suit: David Hayes' double-breasted, glen plaid jacket and slim skirt. Underneath, a pleated silk crêpe de Chine blouse and black silk tie. About $480. Bonwit Teller, NYC and Beverly Hills; Saks-Jandel; O'Neil's, Akron OH; Neiman-Marcus; Frost Bros.; I. Magnin.

Right: A suit with unmistakable charm, from Miss O by Oscar de la Renta—a gentle wool tweed blouson and button-front skirt, with a silk crêpe de Chine blouse (not seen here). About $480. Lord & Taylor; Woodward & Lothrop; Jacobson's. Bailiet's; Sakowitz; I. Magnin. Details, additional stores, see next to last pages.

Arthur Elgort

DRESSES WITH A NEW CHARACTER: A DEFINITE PRESENCE— THE FASTEST WAY TO GET "FINISH"

Dresses carried by their narrowness, their ease. One option, a dress look from Kay Unger and Monique Robidoux for St. Gillian, left: soft striped culottes with a pretty jersey "jacket." Of polyester/wool. About $180. Bonwit Teller, NYC; Filene's, Boston; Montaldo's; Rich's; Hudson's; I. Magnin. . . . *Inset below:* All the ease of a sweater—Nat Kaplan's handsome high-neck wool jersey dress, about $160. Bergdorf Goodman; Garfinckel's; Montaldo's; Balliet's; Sakowitz; Creeds, Canada. . .

Arthur Elgort

Left: A terrific knock-out—Oscar de la Renta's black cashmere placket-front dress with the charm of a white piqué collar and black velvet bow, about $810. Late September at Saks Fifth Avenue; D.H. Holmes, New Orleans; Younker-Kilpatrick's, Omaha NE; Swansons on the Plaza; Neiman-Marcus; I. Magnin. . . . *Right:* Very straight, very polished,—Abe Schrader's ombré-striped wool button-front dress . . . uncomplicated yet "complete." About $220. Late September at Elizabeth Arden Salons; Garfinckel's; Rich's; Higbee's; Younker-Kilpatrick's, Omaha NE. *For left:* hair, Simon Marsden for Pipino-Buccheri; makeup, Paul Gobel. Details, additional stores, last pages.

IT DOESN'T HAPPEN ALL THE TIME, BUT WHEN IT DOES—WHEN A DESIGNER HITS THE ABSOLUTE TOP OF HIS FORM—THEN SOMETHING VERY SPECIAL HAPPENS. AND IT HAPPENED THIS FALL—IN A BIG WAY—AT GEOFFREY BEENE. A COLLECTION THAT TRANSCENDS THE "FASHION" OF THE MOMENT. INSTEAD, THE TOTAL EVOLUTION OF A DESIGNER'S CONCEPT OF DRESSING WITH CERTAIN THEMES APPEARING AND REAPPEARING: THE NARROWNESS; THE PURE, SPARE NECKLINES; THE SMALL, ROUNDED JACKETS; THE UNOBTRUSIVE DAZZLE. BUT THE REAL SECRET—THE GENIUS—OF THIS COLLECTION: THE FABRICS HE LITERALLY CREATES—ADDING TEXTURE TO TEXTURE TO TEXTURE. THE RESULTS: OFTEN INDESCRIBABLE, ALWAYS COMPELLING—AND "ONE OF A KIND." ON THESE SIX PAGES, COLLECTION SYMBOLS WORN BY ROSEANNE VELA. . . .

GEOFFREY BEENE: THE STATE OF THE ART

PURITY OF LINE, LEFT: THE SIMPLICITY OF HIS COLLARLESS, STRAIGHT-FALLING COAT IN DOUBLE-FACED ALPACA/WOOL—SEASONLESS, TIMELESS. OVER AN EQUALLY PURE, CLEAN-LINED WOOL JERSEY DRESS. COAT, ABOUT $1590; DRESS, ABOUT $630. LATE SEPTEMBER AT ALTMAN'S, NYC; CYRELD, BROOKLINE MA; NAN DUSKIN; MONTALDO'S; SANDY AUSTIN, LAFAYETTE LA. DRESS AT FREDERICK & NELSON. . . . LUXURY OF DETAIL, RIGHT: EVERY ELEMENT OF EVERY LOOK IS UNIQUE . . . GLORIOUS. HERE, UNDER A BEENE DINNER SUIT—A BLOUSE OF THIN FLOWER-PRINTED WOOL CHALLIS WITH INSETS OF BLACK LACE. SUIT AND BLOUSE, ABOUT $3995. LATE SEPT. AT SAKS FIFTH AVENUE, NYC; JOHN WANAMAKER; JACOBSON'S; BALLIET'S; FROST BROS.; COLBERT'S, AMARILLO TX. DETAILS, LAST PAGES. . . . BEAUTY NOTE: WITH THIS DEPTH OF COLORING AND RICHNESS OF TEXTURE—A SOFTER LOOK IN MAKEUP. ULTIMA II'S GINGER SILK BLUSH; IMPERIAL FIRE WITH SILK RUSSET ON THE MOUTH; GLAZED ROSEWOOD NAIL ENAMEL.

All six pages: hair, John Sahag; manicures, Josephine Allen of il-makiage. Makeup, left: George Newell; right: Alberto Fava.

Hiro

GEOFFREY BEENE: THE STATE OF THE ART

Hiro

A UNIQUE DINNER SUIT, LEFT . . . A UNIQUE MEDLEY OF TEXTURES, WORN HERE BY ROSEANNE VELA. BEENE'S SMALL, CURVED COLLARLESS JACKET OF PINSTRIPED WOOL TWEED OVER A SOFT ANKLE-LENGTH DIRNDL IN WINE SILK TAFFETA WOVEN WITH GREEN WOOL, APPLIQUÉD WITH LACE. AND ANOTHER EXTRAORDINARY BLOUSE—ROSE-PRINTED SILK CHIFFON WITH METALLIC THREADS, LACE APPLIQUÉS. SUIT, ABOUT $2600. LATE SEPTEMBER AT SAKS FIFTH AVENUE; CYRELD, BROOKLINE MA; HALLE'S; NEIMAN-MARCUS; SAKOWITZ; FROST BROS. . . . AS SOFT, AS BODY CONSCIOUS, AS DAZZLING AS A DRESS CAN BE, ABOVE—AND TOTALLY UNCOMPLICATED: A NARROW, BIAS, ANKLE-LENGTH SKIRT AND MATCHING DOLMAN-SLEEVE PULLOVER IN A METALLIC BLACK-AND-SILVER VELOURS CHIFFON. ABOUT $1950. LATE SEPTEMBER AT BERGDORF GOODMAN; NAN DUSKIN; SAKS-JANDEL; SANDY AUSTIN, LAFAYETTE LA; FROST BROS.; I. MAGNIN, LOS ANGELES. MAKEUP, ALBERTO FAVA. DETAILS, MORE STORES, LAST PAGES.

Hiro

PART OF THE ALLURE AT GEOFFREY BEENE—THINGS ARE NOT ALWAYS WHAT THEY SEEM. A PERFECT EXAMPLE, LEFT, HIS KIMONO-INSPIRED EVENING DRESS WITH ITS FEELING OF BEING TWO DRESSES: THE BLACK SILK CLOQUÉ REVEALS AN "UNDERFACING" OF BLACK-AND-SILVER STRIPES, AN OBI-WIDE SASH AT THE WAIST. ABOUT $1645. LATE SEPTEMBER AT BERGDORF GOODMAN; JACOBSON'S; BALLIET'S. . . . ALL-OUT BEENE, ABOVE, FROM THE SIMPLICITY OF THE SHAPES TO THE OPULENCE OF THE TEXTURES TO THE SURPRISE OF THE JACKET. HIS BEAUTIFUL EVENING SUIT: A SPARE-NECK BLOUSE AND ANKLE-LONG SKIRT IN BLACK SILK CHIFFON WITH BURNISHED GOLD APPLIQUÉS AND BURNISHED GOLD LACE. THE "SURPRISE"—THE SWEATER IN DISGUISE: THE QUILTED SILK JACKET REVERSES TO BLACK KNITTING. ABOUT $2780. LATE SEPTEMBER AT MARTHA, NYC; SARA FREDERICK'S AT BONWIT TELLER, BOSTON; SWANSONS ON THE PLAZA: BALLIET'S; NEIMAN-MARCUS; LIBERTY HOUSE OF HAWAII. HAIR, JOHN SAHAG; MAKEUP, GEORGE NEWELL. ACCESSORIES, MORE STORES, LAST PAGES.

upbeat

ANOTHER OPTION IN "DRESSING"—UNSERIOUS, FREE-WHEELING—WITH THE FRESH UPBEAT CHARM OF THE LOOKS WORN ON THESE SIX PAGES BY YOUNG, UP-AND-COMING ACTRESS SHARI BELAFONTE-HARPER ...ALL THE WAY!

Not a big fashion statement, just pure delight on its own terms—**Perry Ellis'** long strapless stretch of an evening sweater, accessorized his way: white fox cuffs, fuchsia socks, a saucy felt "top hat" . . . wit! Dress, about $350. Stores, fashion information, next to last pages. Shari's hair by Alex Hilliard, her makeup by Ariella.

She repeats her father's—Harry Belafonte's—looks exactly. And they look as good on her as on him. But she didn't use his name—she was Shari Harper (her husband's Robert E. Harper, a film advertising executive) until she established "credibility as an actress" on television, in the movie *If You Could See What I Hear*. Now: "The name may open doors, why not use it." By any name, she's unaffected, fresh and "on" every minute . . . because she's a natural performer, because she likes to live full tilt. The doors she hopes to open: to more movies; someday singing, producing, directing. Watch for her. She can't miss!

King

upbeat

...ALL THE WAY!

What a dinner suit can be, *this page:* a small, body-close suede jacket and the shortest, narrowest leather skirt. The "black tie": a little lace muffler. Suit, North Beach Leather. About $720. Muffler, The Honey Collection. About $35. . . . The way she wears her hat! Part of the charm of this offbeat dressing: the unexpected accessories. *Opposite:* To spike the **Zoran** outfit (you'll see it full-length next page), Shari wears the most beguiling hat of this hat year: a brilliant blue wool beret by Jean-Charles Brosseau. . . . And the most beguiling boots this—any—year: short, suede, with feathered roosters! By Andrea Pfister. Stores, last pages.

SHARI BELAFONTE-HARPER

upbeat
...ALL THE WAY!

This page: For easy evenings, there's sweater dressing . . . and there's sweater dressing . . . and this kind starts with a completely different sweater—simple as a tabard with just-over-the shoulder sleeves and a long, easy line. Shari wears it over a long-sleeve T-shirty sweater and skinny pull-on pants. She loved these **Zoran** cashmere pieces—"It's important to me to look grown-up, not cute, and to feel comfortable when I'm dressed." Short-sleeve sweater about $340; long-sleeve sweater about $360; pants about $360. Earrings, Ted Muehling. . . . *Opposite:* A sure thing—the flattery of white framing the face. Here, **Pinky & Dianne's** white tuxedo shirt and black vest. And for the snap of bright color, of something unique: a blue laminated butterfly worn on a ribbon. By Eduardo Costa, about $48. Details, stores, next to last pages. . . . Beauty Note: More attractive color: Max Factor's Debonaire Berry lipstick and Blue Blazer eyeshadow, *opposite*.

SHARI BELAFONTE-HARPER

King

AT NIGHT— THE BEST OF THE BEST

ON THESE PAGES, THE NEWEST EVENING POSSIBILITIES... MARKEDLY DIFFERENT IN SEVERAL WAYS. FIRST—AND COMING ACROSS IN NEARLY EVERY COLLECTION —THE STRONG FEELING OF NARROWNESS— A LEANER, LONGER BODY LINE. AND, A MORE SUBTLE ORNAMENTATION: UNEXPECTED TEXTURES, A MORE DELICATE DECORATIVE SENSE, ALONG WITH A NEW SOFTNESS— ALL DESIGNED TO ACCOMPLISH "BIG" EVENING EFFECTS, WITHOUT OVERWHELMING...

STARTING HERE,
AN UNEXPECTEDLY ROMANTIC AND
THOROUGHLY MODERN TURN TO EVENING,
FROM CALVIN KLEIN: HIS SATIN-LAPELED
WOOL "SMOKING." THE JACKET AND SKIRT
BOTH LONGER, LEANER; THE BLOUSE,
A SILKY WHITE ASCOT TIE, ALL TOPPED
WITH HIS BLACK WOOL
INVERNESS CAPE...
AND VERY ROMANTIC "DETAILS."
JACKET, ABOUT $450; SKIRT,
ABOUT $150; BLOUSE, ABOUT $240;
CAPE, ABOUT $520. BLOOMINGDALE'S;
B. FORMAN; KAUFMANN'S;
BALLIET'S; FROST BROS.
BLOUSE, JACKET, AND
SKIRT AT I. MAGNIN.

Makeup, left,
from Charles of the Ritz:
Country Harvest eyeshadows on the eyes,
Spiced Apple cheek color, Mauve Sugar
lip color. Hair, all these pages, by Garren
of Garren, New York; makeup, Wesley Dunn
for Garren, New York. Hat, Patricia Underwood;
earrings, Stephen Dweck. Details, last pages.

Penn

FOR EVENING
AT ITS MOST SOPHISTICATED,
A KNOCKOUT COLLECTION
FROM BILL BLASS....TWO OF
THE STAR LOOKS: BOTH IN INKY
MATTE BLACK, BOTH EXAMPLES OF
A CLEAN, STREAMLINED KIND OF GLAMOUR,
A DEFINITELY NARROWED LINE.
LEFT: LONG, LEAN SILK CRÊPE EVENING DRESS,
ASYMMETRICALLY SLASHED WITH
BLACK VELVET ACROSS THE FRONT,
DOWN ONE SLEEVE. COVERED UP,
BUT BODY SHAPED,
DEEP PLUNGING IN THE BACK.
ABOUT $1990. SILK BY LAFITTE.
VELVET BY J. B. MARTIN.
LORD & TAYLOR; MARTHA,
PALM BEACH AND BAL HARBOUR;
NEIMAN-MARCUS; SAKOWITZ;
I. MAGNIN, BEVERLY HILLS;
AMEN WARDY, NEWPORT BEACH CA.

THE NEW YORK COLLECTIONS
AT NIGHT
— THE BEST OF THE BEST

AND, ABOVE, ALSO
IN BLACK SILK CRÊPE, INSET
WITH SILK VELVET, HIS DRESS
ALONG THE SAME NARROWED LINES,
SLIGHTLY SOFTENED, EASED;
WITH A GENTLY GATHERED WAIST,
A SOFT BLOUSON BACK. ABOUT $1360.
SILK CRÊPE BY MARCEL BANZINGER.
SILK VELVET BY J. B. MARTIN. TO ORDER AT
SAKS FIFTH AVENUE, NYC; BALLIET'S; THE DENVER,
DENVER CO. HAIR, ABOVE, CUT AND STYLED
BY GARREN OF GARREN, NEW YORK.
DETAILS, LAST PAGES.

SOMETHING SPECIAL IN TEXTURE,
IN ORNAMENTATION—OSCAR DE LA RENTA'S EXQUISITE
LACE EFFECTS, LEFT, IN AN EXTRAORDINARY, NARROW-
FALLING TUNIC: COBWEBBY BLACK AND GOLD FILIGREE LACE
WITH SOFT DOLMAN SLEEVES. HERE, OVER BLACK
SILKY PYJAMAS. ALSO SPECIAL:
THE EFFECT OF "BIG" JEWELRY
WORN OVER DELICATE TEXTURES.
TUNIC AND PYJAMAS, ABOUT $2290.
ELIZABETH ARDEN SALONS;
LILLIE RUBIN-SOUTH & WEST;
NEIMAN-MARCUS; I. MAGNIN, LOS ANGELES.

AND, EQUALLY SPECIAL, BILL BLASS'S BEAUTIFUL,
BARE, GLITTERED ANTHRACITE COLORED
COUPE DE VELOURS DRESS,
RIGHT–GENTLY BLOUSED,
THE WAIST GATHERED WITH BUGLE BEADS,
THE NARROWED SILHOUETTE PARED
DOWN TO BODY-CLOSE PROPORTIONS.
FABRIC, LAFITTE. ABOUT $1950.
SAKS FIFTH AVENUE, NYC;
D. H. HOLMES, NEW ORLEANS;
NEIMAN-MARCUS; JULIAN GOLD,
MIDLAND TX; AMEN WARDY,
NEWPORT BEACH CA;
I. MAGNIN, BEVERLY HILLS.
DETAILS, LAST PAGES.

THE NEW YORK COLLECTIONS
AT NIGHT—THE BEST OF THE BEST

Penn

THE NEW YORK COLLECTIONS
AT NIGHT—
THE BEST OF THE BEST

Penn

TOTALLY SENSATIONAL,
TOTALLY SEDUCTIVE—AND TOTALLY
OSCAR DE LA RENTA: ONE OF
THE RAVISHING LACE TUNICS IN HIS COLLECTION.
THIS ONE IN TAWNY GOLDS, BROWNS, TAUPES,
COUPE DE VELOURS, EDGED IN FILMY
GOLD FILIGREE LACE THAT FLOWS IN
A NARROW LINE FROM THE OPEN JEWEL
NECK TO MID-CALF. HERE, WITH MATCHING
TAUPE PYJAMA PANTS, ABOUT $2290. SAKS
FIFTH AVENUE; MARTHA, PALM BEACH
AND BAL HARBOUR; HIGBEE'S; L. S. AYRES;
BALLIET'S; SWANSONS ON THE PLAZA.
HAIR HERE, CUT AND STYLED
BY GARREN OF GARREN,
NEW YORK. FASHION DETAILS,
ADDITIONAL STORES,
LAST PAGES....
BEAUTY NOTE: TAWNY
GOLD-LACED MAKEUP HERE, ALL
MAYBELLINE: CINNABAR/COPPER
PENNY FROST CHEEK COLOR;
BLACK SABLE/SILVER FOX RIMMING
THE EYES, GLAZED HONEY
LIP COLOR.

THE NEW YORK COLLECTIONS

Bert Stern

most

Good news in a good-news fur season: there's a whole new look, a new quality in long-hair furs this year. It's in the subtle approach to color, the eye-catching markings, the added luxury of generously scaled shapes.

And—it may be the best of what's happening—these furs aren't overwhelming or bulky because the fur's so lightweight, so silky, worked in the most modern way. The standouts, starting *left,* with Bill Blass's seductive natural Canadian lynx—long, straight, with beautiful markings on the shoulders and sleeves. Bill Blass for Mohl Fur. About $22,000. Bloomingdale's; Nan Duskin; Dittrich Furs, Detroit; I. Magnin, Chicago; Colbert's, Amarillo TX; Hillis Furs, Vail CO. . . .

At the other end of the spectrum, *right,* a to-the-knee coat in Saga fox dyed a deep silvery blue. Grosvenor Canada. About $8500. Fur Galleria, Cedarhurst NY; Kramer's, New Haven CT; I. Magnin, Chicago; Alaskan Fur Company, Kansas City MO; Szor-Diener, Dallas; Robert's Furs, San Francisco.

These six pages: hair, Simon Marsden for Pipino-Buccheri, makeup, Mariella Smith-Masters. Details, more stores, last pages.

hat catches you
first in
the natural Canadian
lynx, *this page:*
the beauty,
the clarity of
the snowy color.
The coat is full-length
with a small shawl
collar, the new,
narrower line.
Christie Brothers.
About $17,500.
Christie Brothers,
New York and Atlanta;
H.K. Furs, Roanoke VA;
Godchaux's,
New Orleans LA;
Sakowitz;
Neusteters.
To order at Hopper
Furs, St. Louis, MO.

THE NEW YORK COLLECTIONS

the furs with the most

Bert Stern

THE NEW YORK COLLECTIONS

be fur

with the most

ensuous
crystal fox
(silver fox dyed
a warm cognac
shade) *left*
in a restrained
classic shape—
long, shawl-collared
and narrow.
Halston for Ben Kahn.
About $15,000.
Ben Kahn, NYC;
Graham's, Ruston LA;
I. Magnin . . .
For its striking color,
its glamour,
its raciness—
a full-length
American natural
silver fox coat, *right*.
To wear over white,
over black,
over anything . . .
day or night.
Christian Dior Furs.
About $25,000.
Bergdorf Goodman;
Nan Duskin;
Balliet's;
Sakowitz, Houston
and Dallas;
Nordstrom, Seattle.
To order at
Swansons on the Plaza.
Details, more
stores, last pages.

A SINGULAR SEDUCTION...MARY McFADDEN

Always: a terrific sense of line, and a very feminine, sensuous approach to dressing. Now, in a season of narrowness, softness at night, Mary McFadden takes it all that much further. Variations: in the coloring—a collection of black and white, with a few strong, clean colors. And in the changing "details"—a new ruffled sleeve, lace as edging and veiling, a prettier shoulder—all of which you see here. *Left:* The irresistible evening dress—long, ultra-narrow, pure . . . and soft as a sweater! Oyster pleating with black-and-gold lace cuffs. About $1775. Late September at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus; Capriccio, Scottsdale AZ; I. Magnin. . . . And her new pyjama dressing, *above*: a long narrow pleated tunic, ruffles over the shoulder, and silk chiffon harem pants with a coupe de velours print. About $2250. Sormani chiffon. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Frost Bros.; Amen Wardy, Newport Beach CA. To order at Balliet's. Hair: Gerard Bollei at The Galleria; makeup, Linda Mason. Details, last pages.

Deborah Turbeville

MARILYN MONROE

the last sitting

BY BERT STERN

In 1962, photographer Bert Stern met Marilyn Monroe at the Bel-Air Hotel with a case of Dom Perignon, a couple of scarves, and a riot of fantasies. He was aiming for the definitive portrait – "delicious... and immortal" – of America's dream girl. A few months later, as the Monroe pictures were going to press in Vogue's September 1962 issue, the actress died. Now, twenty years later, Stern has assembled The Last Sitting – a photographic record of those nights and days in Beverly Hills, along with a revelatory text – excerpted on the following twelve pages. A remarkable document, not only for its vision of Marilyn, but also for its view into the photographic moment itself – what happens when a master of the art of seeing confronts a woman who has mastered the art of being seen...

The first time I saw her was at a party for the Actors Studio, in New York City. It was 1955. A friend and I had been invited, and when we walked in, there she was: Marilyn Monroe.

She was the center of attention. All the men were around her, and all the light in the room seemed focused on her. Or was the light coming *from* her? It seemed to be, because she glowed. She had that blond hair and luminous skin, she wore a gleaming sheath of emerald-green that fit her body like a coat of wet green paint.

"Look at that dress," I said to my friend.

"I hear they sew her into it," he said.

How would you get her out of it, I wondered, with a razor blade?

I'd laid eyes on Marilyn Monroe only moments before and already ideas about taking her clothes off were going through my mind.

I walked toward her, not with any intention of speaking to her, just in a trance of pure attraction. I had about as much control over myself as a moth flying around a candle. I wasn't more than three or four feet away when she turned and smiled in my general direction, her dress shooting green stars. I was dazzled. I didn't question why she would be smiling at me. At that instant I fell under her spell. It was a moment I wanted to go on forever.

I stopped transfixed where I was, on the edge of the crowd.

At that time I was a photographer and a pretty good one at that. Anyway that's what people told me, and there must have been something to it because I was getting a lot of work in advertising. I took audacious pictures that got people to want things. To illustrate the caption "Driest of the Dry" for Smirnoff Vodka, I had gone all the way to Egypt to photograph a dry martini in front of a pyramid. And I had positioned the shot so that an image of the pyramid appeared upside down in the martini glass. I thought the trip was worth it. And Smirnoff wasn't hurting either. That year their sales skyrocketed, and that wasn't so easy for a vodka with a Russian name in the cold war fifties.

For a kid from a medium-poor Brooklyn family, I was on my way. But compared to Marilyn Monroe, I was still nobody. And I was shy. It was easier for me to fly halfway around the world for one ad shot, than to walk up to her and say, "Hi. I'm Bert Stern. I'd like to take your picture."

Copyright © 1982 by Bert Stern from the book THE LAST SITTING by Bert Stern, text with Annie Gottlieb, to be published by William Morrow & Company in October.

It did occur to me that she looked easy to love.

She laughed in the center of her circle of light and men. I stood in the dark, in the shadows, and I watched. And wanted.

And then I left.

I didn't dream that I'd ever get any closer to her than I was that night.

In 1962, things were different.

I was beginning to realize that the American dream machine really existed. For me it took the shape of a camera. As long as I carried one around it was amazing what I could get, and *who* I could get. A lot of my wildest dreams were beginning to come true.

I had become a Vogue photographer. That had been my dream ever since I first held a camera in my hands. I had fallen in love with photography at eighteen by opening an issue of Vogue and seeing a color still life by Irving Penn. For me, Vogue represented not only the best in photography, but a chance to take photographs of beautiful women. In the fifties and early sixties, believe it or not, you weren't allowed to show women in liquor ads. I guess the combination of sex and alcohol was considered too explosive. But women and photography were the two things I loved most in the world, and when I became a Vogue photographer, I got my chance to combine them.

I was a success at Vogue. My pages sold clothes. I thought it was because my pictures were about the women under the clothes. But whatever the reason, Vogue had given me a contract to shoot one hundred fashion pages a year. And on top of that, I got ten pages to do whatever I wanted with—and enough expense money to produce them.

It was an ideal job. And I was still doing all the ads for Smirnoff. I could make as much as $10,000 in a week shooting for them. On top of that I'd just gotten a call from 20th Century-Fox, asking me to be the exclusive photographer for *Cleopatra*. The movie starring Liz Taylor and Richard Burton was about to start shooting in Rome. They agreed to fly me back and forth as often as necessary and to put me up in the Grand Hotel. So you could say I wasn't doing badly as a photographer.

Personally I was doing pretty well too. In 1959 something had happened that made it all perfect. That was the year Marilyn Monroe came out in *Some Like It Hot.* It was also the year I married the girl of my dreams—a girl I had fallen in love with at first sight on a Broadway stage.

Her name was Allegra Kent. She was a ballerina, a fabulous creature who brought tears to my eyes in *Swan Lake* and made my blood boil in *Cage.* She was talented, beautiful, and disciplined. She had high standards, and in some ways being her husband was the toughest assignment of my life. We'd already been separated once, but were back together again, and I was a happy man. We even had a little baby.

So, in 1962, I was trying to think where you go next when you have everything. I wasn't totally satisfied with my work at Vogue and I wanted to push myself further. I'd shot a lot of good pictures for them, but nothing that really measured up to that pyramid picture I'd done for Smirnoff. Now I wanted to take that mixture of adventure, optics, and myth and apply it to photographing beautiful women.

I had those ten pages in Vogue. And what I wanted to do was put an image on those pages that would be delicious—and utterly memorable. What could be more challenging or mysterious than the pyramids?

A woman. It had to be a woman.

Making love and making photographs were closely connected in my mind when it came to women. Not that I made love to the women I photographed—but if I wanted a woman, a photograph was a very special way of having her.

Marilyn Monroe.

A beautiful picture of Marilyn Monroe in Vogue . . . *that* was an idea that had a glow to it. I was almost certain that Vogue had never run a photograph of her. Richard Avedon had done a spread of her in *Life* using lush, expensive sets. I thought they were great show-biz pictures, but they weren't exactly intimate. They didn't give any feeling of who *she* was. The definitive picture of *her* had still to be taken—one immortal black-and-white photograph—like Edward Steichen's portrait of Greta Garbo. That was the only picture I considered a great photograph of a movie star. And there was *no* picture of Marilyn Monroe that came close to being as good.

It sounded like a dream job.

On the plane to Rome I felt that I was going the wrong way. Toward the brunette, away from the blonde. Blondes have always been the escape route for me; brunettes *scare* me. The darker the woman, the more I've wanted to escape, enjoyed escaping. The lighter the woman, the more I've run toward her, escaped *with* her. And here I was, flying to Italy to photograph Elizabeth Taylor when the place I really wanted to be was in golden California with Marilyn Monroe.

Airplanes are great places to dream. I pushed my seat back, closed my eyes, and conjured up Marilyn's face.

I think that every man holds an image in his mind's eye of the woman who is the very incarnation of love for him. Marilyn Monroe was that magic image for me as she was for millions of other American men.

It wasn't love at first sight. The first time I saw her, I didn't think she was so great. I was sitting in the Kingsway Theatre, in Brooklyn, watching a movie called *The Asphalt Jungle.* There was a girl on the screen, and I thought, How did *she* get in the movies?

She didn't even look like a movie star to me. She looked like an ordinary girl who might have walked into the soda fountain down Kings Highway where I had worked as a soda jerk after school. She was only four or five years older than I was and she was up there on the screen. I was in the theater, in the dark, in Brooklyn, wondering, how'd she get that part. She must know someone. I'll bet she's the girl friend of somebody in Hollywood.

She was still only one step from Norma Jean Baker then—a nobody. To become the American dream girl, she had to dream herself up. And over the years I watched her do it. From movie to movie, I saw the dream develop, just like a photograph. That coloring . . . champagne, silver . . . she was creating herself, coming closer and closer to the pure power of Woman. Maybe she had to work hard at it, maybe it took hairdressers and makeup artists to keep her image up, but she *felt* it. She lived it. By the time I saw her at that Actors Studio party, she *was* her own creation.

The wish to photograph her must have begun way back then. Just the seed of an idea, waiting for its time. Now in 1962, I had enough confidence and self-respect as a photographer to tackle her. I had become enough of a master of my art—seeing—to match her mastery of the art of being seen. The time was ripe.

I knew she didn't agree to many photo sessions anymore. She and Arthur Miller were divorced now. Baseball player, Broadway playwright . . . she'd failed with DiMaggio, and now her second attempt to marry America had ended in tears. When I saw her in *The Misfits,* out in the desert screaming at the men not to hurt the wild mustangs, I thought, that's not just acting. She's fighting for her life.

The FASTEN SEATBELT sign flashed on and the pilot made some announcements in English and Italian. The plane was coming down in Rome. I had been thinking about Marilyn Monroe for hours and I said to myself, if you want something that badly, the best thing to do is ask for it.

I took a taxi straight to the Grand Hotel and walked into the lobby. Gilt and marble and mirrors, violin music playing in the next room . . . luxury always gives me courage. As soon as I got to my room I reached for the phone.

She laughed a little. "Oh, you want to be creative, huh?"

"Get me New York," I said, feeling a little like James Bond.

"Hi, boss!" Vickie, my girl Friday, answered the studio phone.

"Vickie, call Marilyn Monroe's agent and see if she'll pose for me for Vogue."

"Oh, what a *great* idea!"

"And check it out with Vogue. Go over to their library and see if they've ever run a picture of her. Okay?"

"Will do."

I hung up, feeling that at least I'd set the wheels in motion.

The next morning I went over to the *Cleopatra* set. There were a lot of guys in battle uniforms standing around, and a photographer I knew was sitting on the floor outside Liz Taylor's dressing room, unshaven and half asleep. When he saw me, he looked up and said, "Hi, Bert! You going in there?"

I said, "Yep."

"Good luck," he said. "I've been waiting here for days to take her picture."

"Well, I'm not going to wait around," I said, and I walked in.

There was Elizabeth Taylor in the giant dressing room Fox had built for her, about a mile long. She was with Eddie Fisher, and the first thing she said was, "Gee, Eddie, doesn't he look like Mike Todd?"

I said to her, "I've come all the way from New York just to take your picture."

She said, "Oh, really?"

I said, "Yes, and I'd like to know when we're going to do it, because that's the only reason I'm here."

"Well!" she said. "You're pretty cocky, aren't you?"

"No, I'm not cocky," I said. "I'm here for you, and I'll stay as long as you want. But I just want to know *when* I'm going to photograph you. Tell me we'll do it in two weeks, and I'll come back and do it in two weeks. Tell me tomorrow, I'll do it tomorrow. Or the next day. It doesn't matter to me. But I am not going to sit around Rome for two weeks wondering when I'm going to do it."

She said, "How's tomorrow at ten?"

I said, "Great," and I left.

I got there the next morning at ten and set up my lighting. She said she was going to do her own makeup, which would take four hours. I said that was fine with me, because it would take me four hours to get the lights right. It was more like six hours before she was ready, but when she came out in her Cleopatra makeup, it was worth the wait. She was perfect, even with the scar on her throat from her recent tracheotomy.

I knew the picture right away.

She said, "What do you want me to do?"

I said, "You look fantastic. Just sit down, and *don't* move."

She said, "That's all you want me to do?"

"That's it. Don't turn your head, look straight into the camera." And I just shot. I wouldn't let her move one inch. I made her stay in that position—straight on, locked in—and I shot the same picture over and over until I got it.

The phone rang while I was packing in my hotel room. It was Vickie in New York.

"Good news, boss," she said. "Yes, yes, and no. Marilyn Monroe says yes, Vogue says yes, and no, they've never done her before."

Sometimes I think there's such a thing as mind over matter. There's a force . . . you can call it intelligence, or consciousness, or you can call it magic. Whatever it is, it's everywhere. But the only way you can experience it is to get totally involved in something you love. Then, and only then, there's so much energy at work that a key may bend if you're Uri Geller, or you may get to meet Marilyn Monroe.

I've had that experience a few times in my life. Now, looking back, I sometimes wonder whether my own desires were the tools of something else—something that wanted to make children, or pictures, or trouble, for purposes of its own.

I got on the plane in a mood to celebrate. I settled down in my seat and ordered champagne.

It was all set. I'd proposed, and the girl had said yes. All I had to do now was take the picture.

I was going to do a head shot. One classic black-and-white photograph that would last forever. But if I was honest with myself, what did I *really* want?

To get Marilyn Monroe alone in a room, with no one else around, and take all her clothes off.

No one had gotten Marilyn Monroe to pose in the nude since Tom Kelley took those famous calendar shots. Pure Marilyn was what I wanted, and I didn't see what clothes had to do with it. Somehow getting her clothes off made the same kind of sense to me as going to Egypt to turn a pyramid upside down in a martini glass.

I just didn't see how I was going to do it.

Well, I'd worry about that later. First I had to decide *where* we were going to do it. Marilyn had set only one condition: the sitting had to be in L.A.

A downtown Hollywood studio didn't fit the bill at all. She would never take her clothes off in a rented studio.

In a hotel room, on the other hand . . .

I had it. The Bel-Air Hotel.

The Bel-Air is the most secluded, private, beautiful hotel in L.A. It's tucked away up in the hills of Bel-Air, and at first sight it looks Japanese. It has those artistic qualities of space and design, trees and flowers and quiet. There's a little bridge across to the entrance, swans in the pond below, and a labyrinthine garden you could get lost in. It's really a fairy-tale environment—all arches, and pink stucco, and little courtyards full of flowers, and cool passageways down which discreet maids hurry with fresh sheets, and waiters with rattling carts of room service. It's a sexy hotel. Every room has a fireplace and every room is placed to give maximum privacy.

I didn't know that Marilyn knew and loved the hotel. She actually lived there off and on in between various husbands, and now she was on her own again. It would make sense, meeting me at the Bel-Air. She would feel at home.

Back in New York, I felt a little like a man planning his wedding and honeymoon. I was going to photograph Marilyn Monroe. All I had to do was figure out how to get what I wanted: pure Marilyn, nude. But I didn't know how to approach her with that idea. I certainly couldn't just walk up to her and say, "Hi, my name's Bert Stern, take your clothes off."

Maybe the only way I was going to get it was through illusion: screens, veils. So I went to Vogue and said, "Can you get me some scarves? Scarves you can see through—with geometrics. And jewelry." Jewelry doesn't need too many clothes, right?

Vogue found a couple of dozen filmy scarves and some other odds and ends, and gave them to me. I threw it all in a bag and took it with me to California.

At the Hotel Bel-Air we were given an upstairs suite, Number 261. I saw immediately how I could turn the whole suite into a studio for Marilyn. There was a big living room and a smaller, adjoining bedroom with an archway in between. The bedroom would be her dressing room. There were two twin beds, and I threw the colored scarves and costume jewelry on one. There was a dressing table with a mirror which she could use to make up, and there was a big bathroom in the back. From the dressing room it was just a few steps through the archway into the living room, which would become the studio.

Any room anywhere can be transformed into a studio. All you need is lights, enough space to set up the lights, and a simple background, like white or colored paper. I used to design setups to travel with, consisting of floods, strobes, and paper racks, so that I could re-create my studio wherever I was shooting. A studio is basically just a space. You shape and shade that space by how you light it. And that depends on whom you're going to photograph there and how you want the finished picture to look.

How did I want to photograph Marilyn Monroe?

I knew that I didn't want anything to limit her in time and space. I didn't want any sets or anything that would distract the eye from her or limit the depth of the background, like that red velvet in Kelley's calendar shot. I wanted pure Marilyn and I wanted her in space, a space made up of light . . . a clear nowhere. By covering the walls of the big living room/studio with white paper, I could create a field of light around Marilyn.

As my assistant and I hung yards of white no-seam on the walls, I thought about Picasso, spreading out fresh white paper to make a drawing. It would be one of those drawings in which a bearded man, or a man with a bull's head, is brooding over a woman's nude, sleeping figure, about to make love to her. The self-portrait of a horny artist. Like me. Except instead of horns I had a camera.

Lighting was important. There were some assignments where I could preconceive and preset the lights, but not with Marilyn. I'd seen her in person and I knew better than to try and guess what she was going to do or even how long she'd stay. Whatever happened between us through the camera would happen in its own moment and would be its own adventure. I'd have to be ready for anything.

That was the way I had photographed Gary Cooper. He walked into my studio, I took one look,

With Marilyn, it was like photographing light itself...

and said to myself, that guy will never sit still for me. I'd better light the whole space, so wherever he goes, I can follow him. And I was right. He kept sitting down, standing up, walking around, twirling the Colt .45 I'd found for him as a prop. He was a fabulous character, restless and alive. Like Marilyn.

For her, I needed a lighting setup that would enable me to create any effect I needed, yet would free me to devote my time and energy to photographing Marilyn. That meant maximum flexibility with minimum time spent in moving equipment and making changes. In my studio, my assistants and I sometimes spent two or three hours resetting the lighting if I didn't like it. I knew if we took that kind of time with Marilyn, I'd lose her. She might wait around for a ten- or fifteen-minute change, but a two-hour change—never. Yet I wanted several possibilities at my fingertips. I wanted the softness of back light, but I also wanted to be able to add the clarity of front light, like direct sunlight. So I set up an umbrella, which I could turn on or off to create front light at the flick of a switch.

The mystery of Marilyn Monroe was challenging me to design a new, streamlined setup, one that would give me all the different lightings without moving anything but switches. I wanted all the plugs and wires and reflectors functioning as automatically as my eye and brain, so that photographing her would become almost as effortless as looking at her, and the click of the shutter could be the blink of an eye.

Besides creating a space of light, I wanted to create an environment of sound. I had brought my hi-fi, one turntable with speakers I could set up in different corners of the room. By '62 I had a portable system which I brought to every sitting, not just to lull the model, but because music made sense with posing in terms of movement. I had learned that from watching Allegra dance.

At that time I liked early rock and the Everly Brothers. The Beatles came just a year or two later, and then came the crazy successful days when I had a real juke box in my big studio, and I'd play a different song for each model, real quarters and all. But even in '62 no one played the music I was playing. I was the first juke-box photographer. It went right back to my beginnings at the soda fountain, where I used to make artistic ice-cream sodas in six colors, and wipe the counter and look at pretty girls, to the accompaniment of the juke box.

I looked around with satisfaction at my "studio." Lights, music, veils . . . what was missing?

The phone rang. It was Pat Newcomb, Marilyn's P.R. girl.

"Hi, Bert. Everything okay?"

"Fine."

"Would you order three bottles of 1953 Dom Perignon for Marilyn for tomorrow?"

"No problem," I said.

I went downstairs and jumped into my rented pink Thunderbird two-seater convertible. There was a place in L.A. that rented sports cars, and that was the only color they had that week. Pink. So I jumped in, drove down to a liquor store in Santa Monica, and asked if they had any '53 Dom Perignon.

They did.

"How many bottles would you like, sir?"

"I'll take a case," I said. It was eleven dollars a bottle then. It's fifty-five dollars a bottle now. But money was no object.

I loaded the case of champagne in the pink Thunderbird and drove back to the Bel-Air through the California twilight. The preparations for tomorrow were complete.

I was preparing for Marilyn's arrival like a lover, and yet I was here to take photographs. Not to take her in my arms, but to turn her into tones, and planes, and shapes, and ultimately into an image for the printed page.

Here I was, about to achieve every red-blooded American man's dream. I was going to get Marilyn Monroe, the real live girl, alone in a hotel room. And what was I going to do with her?

The truth was, I didn't know what was going to happen. Anything was possible. She might not show up at all. She might walk in and say, "Look, you've got twenty minutes," in which case I'd grab my lasting shot and leave. Or . . . she might say, "I've been waiting for you all my life. Let's run away together," in which case I would say, "Let's go," jump in the pink Thunderbird with her, drive off into the sunset, and never take another picture.

By now it was night, and there was nothing left to do but wait till tomorrow. Forget about sleep. After dark the Bel-Air turns on hidden Japanese stone lanterns in the garden, so I just walked around outside. It gets lonely there at night. To be there alone, missing Allegra, wanting Marilyn, was like wandering in a dream, down those outside corridors where there are swans, and flowers floating, into this little room in the middle of nowhere where the desk was, a very small room with very soft couches and beautiful rugs. The guy behind the desk had the ledger open. "Oh yes, Mr. Stern! How are you tonight?" he said as I wandered through. No one else there, and he's got this big book in which he writes everything down . . . like the angel of God recording all your sins and transgressions. *Stern, Bert. Lust. Adultery. Gluttony!*

Wait a minute. What is all this guilt? I haven't done anything except set up some lights.

But you want to. You want to make love to Marilyn Monroe. You would if you could. You will if you can.

There were two Bert Sterns. One was the Bert Stern who had been accused of playing it close to the edge . . . who had married his first wife with his fingers crossed . . . who thought his second, real marriage was over six months after it began . . . who had an appointment with blond destiny. *That* Bert Stern would gamble everything he had for one night with Marilyn Monroe.

The other was Bert Stern, husband, father, provider, photographer, who was going to get the picture, get out of there, go home to his wife and baby, and live happily ever after.

I knew I should be a good boy and go for the pictures. Do the best I could with my camera. And if things got provocative, because I liked it hot, it would only make the pictures better.

It was a risk. And there are things that can make a man forget the best of intentions. Like Dom Perignon.

But as long as I kept a camera in my hands, I'd be safe.

She was supposed to come at two the next day. George Masters, the hairdresser she had chosen, arrived before two. He unpacked his combs and brushes and sprays while my assistant checked to make sure all the lights were ready and clicking. The night before I had had my moments of wondering what I needed all these people for, but now that I'd made up my mind to do this right, I wasn't sorry to have them around. Their help would free me to concentrate on Marilyn.

I was ready for her. The champagne was chilled, a record poised above the hi-fi turntable ready to drop, the scarves glowed on the bed. Everything seemed in a state of expectancy.

I waited.

Two o'clock came and went . . . three o'clock. Four. I'd heard that she was always late. It didn't bother me. I knew it took a long time to become Marilyn Monroe each day, and after all, it had taken me a whole lifetime to be sitting here waiting for her. That she was even coming was a great idea. I was prepared to wait until she got there, even if it was midnight, or the next day.

While I waited, I thought about all the Marilyns I had seen: turning and smiling in the spotlight of a party . . . cuddling up to Tony Curtis in *Some Like It Hot* . . . crying in the newsreels with dark glasses on . . . singing "Happy Birthday" to President Kennedy . . . screaming her heart out for the wild horses in *The Misfits*. I didn't know fact from fiction. To me she was just Marilyn, and she was beautiful in tears or in a fury. But if I had to point to one image and say, "*That's* Marilyn," it would be that moment in *The Misfits* when she's sitting across the breakfast table from Clark Gable. They've just spent the night together in the cabin, and she looks at him over a cup of coffee and says, "You really like me, don't you?"

I thought if I could just get *that* expression in my pictures, I'd have captured her.

But when five o'clock rolled around and there was still no Marilyn, both George and my assistant began to wonder whether she was going to show up at all. That was supposedly why they had fired her from *Something's Got to Give*. Hollywood was trying to whip her into shape, saying, "How many fans do you have? How many men are willing to leave their wives for you? Tough. You be at the studio at eight o'clock, or you're fired."

I thought they were idiots.

To me she was worth waiting for. If she did show up, I really didn't expect to have much time with her anyway. She'd probably walk in and say, "I only have an hour to shoot these pictures." Well, that would be enough. I was ready to settle for ten minutes—anything. To have her for even one picture would be worth it. But if she had time, I had nothing but time.

Now, though, I began to wonder. I thought, here I sit with all these high expectations, full of hope and wonder at the great romance I'm going to have, and there is no way, *no way* she can be as beautiful as my dream of her. In her movies and photographs, she's packaged in a very delicious way, with hairdressers and clothes and makeup. The fact is, she's well into her thirties, and she really was a little chubby when I saw her in *The Misfits*. I'd better be prepared, because when she comes, I'll have to deal with the real Marilyn Monroe.

The phone rang.

Startled out of my reverie, I grabbed it. The voice said, "Miss Monroe is here."

"She's here already?" I couldn't believe it. It was 7 P.M. She was only five hours late.

I slowly put the phone down and took a deep breath. *Well, Bert, this is it.* I wanted to see her first, before the others did, so I said, "Okay, everybody just stay right here. I'll be right back." And I stepped out the door.

As I came down the stairs toward the reception room, I was surprised to see a girl walking to-

ward me on the pathway between the trellises, alone. A scarf covered her hair. I had expected her to be flanked by press agents and bodyguards and God knows who else. Her P.R. girl, Pat Newcomb, was supposed to be there for the sitting. But no. She had come alone.

The sun was setting behind the Hollywood hills, and the girl next door, the girl every man dreams of, was walking slowly toward me in the golden light. I walked up to her.

She was a total surprise.

This was no older woman, voluptuous, aging.

She had lost a lot of weight, and the loss had transformed her. She was *better* than the full-bodied, almost overblown girl I had seen in the movies. In her pale-green slacks and cashmere sweater she was slender and trim, with just enough softness in the right places—all of it hers. She had wrapped a scarf around her hair, and she wore no makeup. Nothing. And she was *gorgeous.*

I had expected—feared—an elaborate imitation. No. She was the real thing.

"Hi," I said, "I'm Bert Stern." I offered her my hand. She took it, and I looked into her eyes. They were blue, green-blue.

I forgot my marriage, my baby, my dream life in New York, everything but this moment.

I was in love.

I took a deep breath and said, "You're beautiful."

She looked straight at me, parted her lips, and said, "Really? What a nice thing to say." Another surprise: her voice. It wasn't the tiny, breathy baby voice you hear in her movies. It was more natural, yet distinctive and feminine. *She* was a natural. Not one of those Hollywood stars who were beyond my reach, but a real, flesh-and-blood girl named Marilyn. I had nothing to fear from her . . . except that she might vanish before my eyes now that I'd found her.

I had a camera to make sure that wouldn't happen.

"I've built you a studio," I told her as we walked up the stairs to the suite. I opened the door for her. She stepped across the threshold, said hello to George and Jim, and looked around at the white paper, the waiting lights. The familiar props of a photographic sitting seemed to set her at ease. She explored the room like a cat in a new house.

"Is there a dressing room?" she asked me.

I showed her the bedroom. She sat down in front of the vanity, took her scarf off, and shook out her hair. It was white blonde, almost silver. I looked at her in the mirror.

Her eyes met mine in the mirror. "What do you want to do?" she said.

"Are you in a hurry?" I said.

"No, why?"

"I thought you were going to have like five minutes."

She said, "Are you kidding?"

I said, "Well, how much time have you got?"

"All the time that we want!"

I looked at her, and I saw that it was true. She had nothing else to do. She wasn't going anywhere. She was *here.*

"That calls for some champagne," I said.

I popped open a bottle of Dom Perignon and poured two glasses. We drank.

Marilyn put her empty glass down on the vanity. I refilled it while she looked at herself in the mirror and began to take out her makeup.

I never really liked makeup on women. Of course it has a certain illusionary power. But if a girl was really gorgeous all made up, I always thought that if you took it all off, removed every trace of color from her face, she could be even *more* beautiful.

"How about doing it with no makeup?" I ventured.

She stared at me through the mirror. "No makeup?"

"Well, maybe just a little eyeliner," I said.

"And a little lipstick," she added.

"A little . . . very light. You don't need makeup."

She turned to look at me and laughed a little. "Oh, you want to be creative, huh?"

The moment she said those words to me, I knew that I could do no wrong with her. Because she was *really* creative. Open to anything, no matter how far out. Anything I could dream up, she'd probably be willing to do.

She took out a little bottle and started pouring some white, silky liquid onto her fingertips, "I always use Nivea," she said as she began to rub it into her skin.

I picked up my Nikon and watched her through the eyepiece. The 105-mm lens let me examine the intimate texture of her beauty, as if under a magnifying glass. Her skin was as fine and translucent as real silk. It had the faintest aura of golden down on it, like a peach. My eye roved her face, searching. I couldn't find the secret of her beauty in any one feature. She didn't have a great nose like Liz Taylor, or perfect lips like Brigitte Bardot. She didn't have gorgeous almond-shaped eyes like Sophia Loren. And yet she was more to me than all of them put together.

Sometimes when something is perfect in every detail, it's not beautiful anymore. It's impressive, it's even slightly intimidating, but you find yourself thinking, "Who could possess that?" Marilyn was *possessable.* Who cared if her lips weren't perfect? They were made for kissing.

As she leaned forward to apply her lipstick, her attention was caught by the bright colors of the scarves on the bed behind her. I saw her eyes go to them in the mirror, and then she put down her lipstick and turned around. She went over to the bed and touched the scarves curiously.

"What are these?" she said.

I didn't want to come right out and say it, so I said, "Oh . . . I don't know. Just some things I brought along to play with, if you like them."

She picked up the scarves one by one, looked at them, felt them, and then she held one up to the light. I could see her through the scarf. Her eyes turned blue.

She lowered the scarf, looked at me and said, "You want to do *nudes*?"

She'd seen right through it.

"Uh, well I—I guess so!" *Who, me?* "It'd probably be nice, wouldn't it? But it wouldn't be exactly nude. You'd have the scarf."

"Well, how much would you see through?"

"That depends on how I light it," I said.

"What do you mean?" she said. And then, "Just a second. George?"

George Masters came in. She said, "George, what do you think about these scarves and doing nudes?"

I held my breath.

"Oh . . . what a *divine* idea!" said George.

Thank God. If he had said, "Oh, no, how gauche," the whole thing would have been off in a second. Gone.

She was that vulnerable.

Then she said, "Well, what about my scar?"

"I didn't know you had a scar," I said. "What's that from?" How strange! Liz Taylor had had that scar on her throat, in Rome.

"I had my gallbladder removed six weeks ago," she said. "Will it show?"

"If it does, we can always retouch it," I said, to reassure her, although I hadn't retouched Liz Taylor's scar. To me a photograph is most powerful when it's least tampered with.

I remembered something Diana Vreeland had said to me. We were having lunch, and I told her I wanted to do a book on women. I thought she'd love the idea, but she said, "Darling, come back in twenty years, when you know a little bit more." And then she said, "I think there's nothing duller than a smooth, perfect-skinned woman. A woman is beautiful by her scars."

I didn't agree with her at the

The last photo from the last sitting—the only photo of those published here to appear in Vogue in 1962.

She was the wind, the goddess, the moon...and the girl next door

time. To my mind, a smooth, perfect-skinned woman was . . . perfect. But Vreeland's words had stayed in my mind. And here were these two great sex goddesses with their marks of mortality.

"I really don't think it will show too much behind the chiffon, with the designs and all," I said.

Marilyn hesitated.

"All right," she said.

Not more than fifteen minutes had passed since she'd arrived, and already she had agreed to take her clothes off! Suddenly the excitement was electric. What was I going to do now?

I got up. "I have to check the lights," I said, and I went into the studio. As I left the room, she was beginning to pull her sweater over her head.

It was great that she had agreed to pose with the scarves, but how the hell was I going to light it? I'd have to build up just the right balance of front light and backlight, so that some light came through the scarf to add translucency, and some came from the front to bring out the color of the scarf. It was tricky, delicate, and I wanted to make sure I didn't screw it up. I'd have to take a Polaroid.

Before I had Polaroids for test shots, I would always think in the middle of taking pictures, "Boy, if these come out they're going to be great." But I never knew if they would or not, because I was not trained as a photographer. What little technical stuff I knew, I picked up when I was in the Army. Correct exposures remained somewhat mysterious to me.

Marilyn walked onto the set in her bare feet, a glass of champagne in one hand and an orange striped scarf tied around her bare bosom. She still had her green slacks on.

"I'm not going to take off my pants," she declared.

"Just roll them down, then," I said.

She rolled them way down low on her hips so I could see the label, which read "JAX."

I saw the scar now. It was on the right side of her stomach. A blemish, an imperfection that only made her seem more vulnerable and accentuated the incredible smoothness of her skin. She was the color of champagne, the color of alabaster . . . delicious all over. You could just dip your finger into her, like tasting a freshly made meringue. And yet she was insecure about how she looked. Before she'd even let me take a Polaroid, she called, "George!"

George came hurrying in.

Marilyn draped the scarf across her chest and said, "George, how does this look?"

"Oh, how wonderful! Oh, how beautiful!"

I snapped the Polaroid.

Okay, I had the lights almost exactly right. I wanted the feeling of light coming through the lens to lie on the film gently. Light as love. I wanted these pictures soft, but *sharp*. A sharp Marilyn floating in light.

I made one more Polaroid, trying to get rid of all the flare.

There, now I had it.

We were ready to begin.

I went over and started the record player: the Everly Brothers.

Marilyn frowned. "Don't you have any Frank Sinatra records?"

"No," I said. "Only Avedon plays that stuff."

Avedon had come into Brentano's one night when I was playing the Everly Brothers in one of those little booths with the earphones. I saw him walk in and I thought, I hope he doesn't see me, but of course he did. He opened the door and listened.

"Do you *like* that kind of music?" he said.

I said, "Yes."

And he said, "Boy," shaking his head. I could see the Frank Sinatra records under his arm.

I preferred the Everly Brothers.

> "Dream,
> Dream dream dream . . .
> When I feel blue
> In the night,
> When I need you
> To hold me tight,
> Whenever I want you
> All I have to do
> Is dream . . ."

We drank champagne and concentrated on the pictures. It was hard, it really was hard, because she was *happening*. She was alive. A wild spirit, as fleeting as thought itself and as intense as the light that played on her. I couldn't freeze Marilyn and expect to get a picture from her. She was totally the opposite of Elizabeth Taylor. Liz Taylor's already *there*. All she has to do is turn exactly straight and be still. Her beauty is formal. Liz is the fact of beauty. Marilyn was the fantasy. If Marilyn were still for an instant, her beauty would evaporate. With her it was like photographing light itself.

She was much more of a partner than I'd expected. The first hour or two I had an idea of what I was after. I had all kinds of imagery floating around, and she was picking up on it, performing it all. I didn't have to tell her what to do. We hardly talked to each other at all. We just worked it out. I'd photographed a lot of women, and Marilyn was the best. She'd move into an idea, I'd see it, quick lock it in, click it, and my strobes would go off like a lightning flash—PKCHEWW!!—and get it with a zillionth of a second.

At one point Marilyn was playing with a rose-colored scarf, and I caught her feeling herself up a little bit, feeling her own blossoming, her own . . . lusciousness. *What is this? Wow, what IS this?* I remembered when I was twelve, hiding in my parents' dark bedroom, spying on the pretty blond girl who lived across the street. Her name was Mary. She was about eleven years old, and she was just beginning to do things like that to herself, to run her hands over her new breasts and . . . *wow, what IS this?*

I didn't want her to see me, so I'd sit in the dark and look in the mirror, and through the mirror I could see out the window across to her window—like looking through the camera at Marilyn. I sat there for an hour once, waiting, wondering, hoping that she'd play with herself while I was watching. And sure enough, her hand stole under that pink sweater.

The next morning she saw me on the street and said, "If you don't stop looking at me, I'm going to tell your mother!"

I was just as curious about women, just as awed and mystified now as I was when I was twelve. But I had been given a magic machine that made it all right. The camera was the magic that transported me to the dream: Marilyn, Mary, the blonde, the girl next door, right here in my hotel room with almost no clothes on.

Her innocence amazed me. Here was a girl you'd think would be super aware of guys coming on to her, and she just went right *past* that, into another space that was far more childlike and interesting. I think there's a child in all of us, which may be the part that's most real, but for most of us it's very hard to free. Not with Marilyn. She was real, like a little child. Real in her sexuality and just as real in her modesty.

Every time she tried a new scarf, or a more daring pose, she'd call out "George!"

George Masters would come running in, and she'd say doubtfully, "What do you think?" George would reassure her.

Finally we got down to the two chiffon roses. I handed them to her, and all she could do was hold them in front of her, one over each breast.

Now she was really getting turned on. I could see it, I could feel it. And if I didn't shoot when she expected me to, she'd laugh. All I had to do was pause for two seconds, miss a beat, or change my mind and do something off tempo, and she'd respond. And we would go a step higher.

By now I'd already reached the point of my expectation. The only place to go was beyond, into something even I didn't know about. Usually that's hard, to exceed myself. A lot depends on the mood and the model. With some people it's one . . . two . . . three . . . so I may just work up to that point where I've got what I was after, and stop. But every once in a while someone walks into my life who's super alive. And because she's super alive, I get to experience my own super aliveness. Marilyn and I just jumped from one to seven and went right into eight. And we entered into another space, in which no one existed but us.

Somewhere in the middle of the night, outside of time, it happened. We began to open up whole new phases and dimensions, to go into pictures that were closer to the truth and harder to capture, pictures I knew I'd like even more when I saw them. I could feel those pictures when they happened, and so could she. They made her laugh and me smile. We weren't just making love, we were making pictures.

There's no greater sensation than making love with a camera. *Right for me is right for you . . . can't you feel it when you're on and see it when it misses?* The music was playing, the strobes were clicking—kchk-kchk-kchk-kchk-kchk—when they really get going they talk to you, those lights. They make you laugh, because they click with your mind, and you really know it's *you* that is clicking. And she's clicking. So the whole room's clicking, flickering like heat lightning, and the lights go *blam* and the room goes dark and the light exists only when I shoot the picture. . . . I look at her, she has blue eyes, green eyes . . . and all of a sudden it's quiet. The music's quiet. We're out in space. We're out of this world. I'm out here in the absolute, taking photographs.

When you take pictures that way, you're in another mental state. You don't have to ask questions. Your brain is on automatic. That automatic system knows all the f-stops, knows everything. All you have to do is just think of anything you want, anything, and you can have a picture of it. And those are the ones that really knock you out when you look at them. They're so simple. So far out. They have a greater life.

Marilyn had the power. She was the wind, that comet shape that Blake draws blowing around a sacred figure. She was the light, and the goddess, and the moon. The space and the dream, the mystery and the danger. But everything else all together, too, including Hollywood, and the girl next door that every guy wants to marry.

I thought she would make a great wife. I could have hung up the camera, run off with her, lived happily ever after, and never taken another picture. But we had come there for the photographs.

And that's finally what it was. Two people getting off on taking photographs. For ourselves, but not just for ourselves. The world was watching. We had Kodak to

I looked her straight in the eye, "I'm not afraid of you, Marilyn"

develop our shenanigans, Vogue to print them, and people all over the world to see the pictures.

It was late, close to dawn, when I finally got all her clothes off. I handed her a black-and-white scarf with a bold pattern of alternating stripes. You could see through the pale stripes, but the dark stripes veiled and masked parts of her. I was fascinated by the juxtaposition of black and white, Marilyn in light and shadow, so I stopped and switched to black-and-white film. As I looked through the viewfinder, I realized that the scarf should hang almost straight down to display the pattern. That way it would reach from her shoulders to her knees. For this one I needed her bare legs—Marilyn from head to toe.

"You know, for this one you've really got to take your pants off," I said.

I expected her to call for George, who by now was falling asleep in the other room. But she just said, "Okay." We'd already gone so far in the pictures; what was there to be shy about? She stepped into the shadowy archway between the rooms and, holding the scarf around her like a towel, wriggled out of her slacks. And then she walked back out onto the white paper.

I started to shoot. This was the way I'd wanted her all along. Her beautiful body shone through the harlequin scarf in a tantalizing, abstract hide-and-seek.

Until she dropped it. And I shot it. Just for myself.

One glimpse, one stolen frame.

We were finished.

It was almost seven in the morning. We'd been working for twelve hours. While she got dressed, I piled up all the rolls of film. Then she said a quiet goodbye and left. I just stood there like a dazed lover.

It had been a once-in-a-lifetime experience. Absolutely once in a lifetime. I got what I really wanted.

I had all those beautiful pictures and I was still pure.

My love affair with Marilyn was over.

As soon as I got back to New York, I sent the color film to the lab. The few rolls of black-and-white I began developing myself, slowly, very carefully, testing, and I made contact sheets. It took five days before I got all the color back. I went over them and marked the ones I liked best with my initials in red grease pencil. Then I gathered everything together in one big envelope and took it up to show Alex Liberman at Vogue.

In 1962 things had changed for Alex, too. He had just been promoted from chief art director of all the Condé Nast magazines to the even more powerful position of editorial director. His new office was on the eighteenth floor of the Graybar Building at 420 Lexington Avenue, one floor below the art department where I had first met him some years before. As I got out of the elevator I remembered the awe I had felt approaching Alex's office that first day. I wanted to be a Vogue photographer, and here was the man who had made Vogue one of the most powerful showcases for photographers in the world. In 1962 he *was* Vogue. He still is.

Alex's new office was all white, completely different from the black paneled office he'd had before. I paused for a moment in the doorway just to look at him. He was impeccably dressed, as always: tan summer suit, blue shirt, knit tie. His hair was black with streaks of gray at the temples, and he had a small European moustache.

I tapped on the doorframe.

Alex looked up and said, "Oh, dear boy, come in!"

I handed him the thick envelope. He took it over to the long light box that lined one wall of the office, and together we spread out the photographs of Marilyn.

Alex picked up his magnifying glass and bent over the pictures. I could see that he was really looking at them.

I held my breath.

"Marvelous," he said.

Now Vogue never says anything negative. Even if they're not going to use something, it's divine. But Alex really seemed to love them. "They're lovely, Bert," he said. "Fabulous."

I felt he was going to use one. I also knew enough to keep my mouth shut about *which* one. Past experience had taught me that if I said, "I like *that* one," he might disregard it. It was better if he chose them anyway. Alex's taste was unerring. He had picked my first, and probably my best, Vogue cover, and I knew I could count on him to find the most interesting pictures of Marilyn.

Alex sat back. "We'll see, we'll see. They're marvelous, really wonderful. I must look at them more carefully. Leave them with me, let me show them to Miss Daves, and Mrs. Vreeland"—Diana Vreeland was just in the process of taking over from Jessica Daves as editor-in-chief of Vogue.

So I went back to my East Thirty-ninth Street studio happy, with visions of a color double-spread of Marilyn Monroe nude in Vogue. I opened the door, and before I even had a chance to ask what was going on, Vickie said, "Vogue called."

I said, "Already?"

Oh, boy.

I went up the stairs to my office, and called Vogue. Alex came right on the phone.

"Bert, we just *love* the pictures," he said. "But"—here it comes, I thought—"they're so beautiful, they're so wonderful, they're so gorgeous, we want you to do more."

"More?" I said.

They didn't have enough pictures?

He said, "Yes, we love the pictures so much that we'd like to give it eight pages. But we need more black-and-white. Would you be willing to do more if we can arrange it?"

My mind was working fast. Eight pages. Black-and-white. That meant fashion pages. And that meant that they didn't want to run just nudes. They were probably going to get a lot of clothes, cover her up.

Actually I would have been happy with one page, one nude of Marilyn. I'd been trained that way. In advertising you go for that one great shot, the one that's going to step out of the book and *stop* you: "Hi, my name's Marilyn! What's yours?" I had shot the nudes with the size and shape of the Vogue page in mind. I'd already seen my Liz Taylor picture and it was full-page. To run one full-page Marilyn would have been just fine with me.

But what the hell. If they wanted to run eight pages of her, I wasn't going to complain about shooting fashion. And black and white . . . come to think of it, I'd never shot that one great black and white I wanted, had I? I'd gotten so involved with the scarves and all, I completely forgot the picture I had come for.

Not to mention the romance I had had in mind.

I'd thought I was all finished with Marilyn, but it seemed that fate was taking a hand.

"You want me to go *back* to California?"

"Yes, Yes," said Alex, "if she'll pose again. By all means, by all means."

"Fine with me," I said. "If Marilyn will pose, I'll go back."

"Wonderful. We'll call her."

The next day Vogue called again. Marilyn had said yes. She liked shooting at the Bel-Air, so I was to call them again and make arrangements—for *three* days and nights this time. And there was more. "We're having Kenneth flown out especially for the sitting," Alex said. "And we want the best, the very best editor to go with you. We're sending Babs Simpson."

This thing was getting bigger and bigger. Kenneth was the best and most successful hairdresser in America. If you could choose anyone in the whole world to do Marilyn Monroe's hair, who would you want but Kenneth?

The fact that Vogue was sending an editor on the shoot was a sign that they were getting serious. The first time they'd let me go off and do whatever I wanted, but now they had realized that I was on to something, and they were going to make sure they got what *they* wanted. Babs Simpson and I had worked together many times, and she understood me. I was sure they'd chosen her as the editor who could let me be the most creative and at the same time keep the most control. "Keep her clothes on," they'd probably told Babs. They saw where *I* was heading.

An editor has the difficult job of picking out all the fashions for a sitting, dressing the girl so that she looks just right, and helping the photographer in the best way possible. Babs Simpson was great because she knew when to step in and help, but she also knew how to leave the photographer alone with the model. I thought of her as "the needlepoint editor," because at every sitting, while the girl was doing her makeup or the photographer was shooting, Babs would sit on the side and work on needlepoint. Her whole house is decorated with pillows, rugs, the most beautiful things you've ever seen, which she made just sitting around studios over the years while the lights flashed.

As soon as I got off the phone with Vogue, I called up the Bel-Air.

This time I asked for a bigger space, the biggest suite they had. Mr. Landon, the assistant manager, said, "Oh, yes. That would be the bungalow, Number Ninety-six. It's a cottage of three rooms, separate from the rest of the hotel. Will that do?"

"It sounds perfect," I said, and I booked it for three nights. More space, more time with her . . . and more people.

This new arrangement meant I'd probably have to abandon my fantasy of getting her alone with all of her clothes off. Or would it?

Well . . . it was still possible. We'd had a great working rapport last time. Maybe this time she'd take it a step further and invite me over to her house. And if she looked at *me* across the table and said, "You really like me, don't you," was there any question what my answer would be?

Dream on, Bert Stern.

Babs was bringing all the clothes, so I flew out to California with my assistant, Peter Deal, and we started setting up in the bungalow of the Bel-Air.

It was a little pink house, off by itself on the grounds of the hotel, very private. There was a small sitting room, a kitchen, and a giant bedroom, with a high ceiling and sloping rafters. This time I decided to shoot the pictures in the bedroom.

We cleared out most of the furniture, except for a daybed, and I

What I wanted was a totally stark clean beautiful nude...

set up the strobes and paper racks and, of course, my portable sound system. Babs arrived from the airport in a limousine. When I saw the heaps of designer dresses and fur coats being carried into the bungalow, I had to laugh.

Vogue was certainly going in the opposite direction from my original idea. "We're going to get wonderful, wonderful clothes for her," they'd told me. "All the beautiful things you've ever dreamed of. We're going to make her into a princess!" And I'd thought, she's already a goddess. What does she need to be a princess for?

Well, at least we had plenty of Dom Perignon. Not only that, we were having a case of Château Lafite-Rothschild brought in—nothing but the best. For the Best. I also had a little pink heart-shaped pill in my pocket. It was a Dexedrine—not that I knew what that was then. Our family doctor had given me a bottle of them. "If you get tired in the afternoon, take a half of one of these," he'd said. In 1962 I didn't know much about drugs. The sixties were just beginning, and I was innocent. Not only had I never smoked marijuana, I'd never even heard of it. I'd never swallowed anything more dangerous than champagne. Women were drug enough for me.

Later that morning Kenneth arrived. Babs had all the clothes organized and ready and she worked seriously on her needlepoint while we sat in the garden waiting for Marilyn. Vogue had set up the sitting again for two o'clock, figuring that would give us plenty of time. I just laughed to myself. Last time it was set for two, and I felt lucky when she showed up at seven. But when four o'clock came, Babs folded up her needlepoint, put it in her bag, and said, "if she isn't here in an hour, I'm leaving."

It was the same attitude Marilyn had had to struggle against all her life. It was an attitude I never understood. Goddesses don't play by the rules. Now Vogue was refusing to make her special. Never mind how much of herself Marilyn was giving to us. She would either toe the line, play by the rules, or forget it. They didn't seem to understand that it took a long time to transform Norma Jean Baker into Marilyn Monroe.

Well, there was no point in my getting upset. I already had the photographs I wanted. Vogue could use those, and I wouldn't have to work so hard with the fashion. But I said, "Look, just give her till five. We're all staying here in the hotel anyway, so what's the difference?"

Babs agreed to wait. That crisis had been averted, at least for the moment. But not half an hour later my assistant, Peter, came over to me looking pale. In his polite way he said, "Bert, I really regret having to tell you this."

Oh my God, I thought. Something's broken.

"I am feeling quite sick to my stomach," he said.

At that moment Marilyn walked in.

If I had come with an entourage this time, so had she. She was flanked by Pat Newcomb and a big husky guy who looked like a bodyguard. I found out later that his name was Joe, and he was supposed to do her eyeliner. Marilyn saw Peter standing there all crumpled over and she walked right up to us. I was momentarily startled. I hadn't seen her in two weeks.

"What's the matter?" she asked, like she was part of the team. "Is he sick?"

"Never mind me," Peter said, wincing.

"You just sit right down," she ordered him. "I have a wonderful doctor, and I'm going to call him. Where's the phone?"

And then suddenly Peter was well. It was as if her concern had healed him. I was willing to attribute just about anything to her. That she was capable of performing magic I didn't question. He had probably been suffering from nervousness more than anything, since so much rested on his getting everything set up exactly right. I was glad the emergency was over. It had taken the edge off and made us a team again. And now that Marilyn was here, Babs cheered up, too, and went right to work. The whole crew was there, and we were in business.

I looked around at all these *people,* busy getting Marilyn dressed, applying her makeup, doing her hair, pouring champagne, adjusting the lights—all the process and anxiety that accompanies high fashion Voodoo. I realized that I was not going to have a love affair with Marilyn Monroe this time, either. This time I was going to do exactly what I'd been sent to do: take fashion pictures for Vogue. And I *needed* all those people, because this was going to be one tough assignment.

It was time to buckle down and start shooting all those clothes.

There she was, beautifully dressed, groomed, and perfect, standing in a gorgeous gown, wearing six-hundred-dollar shoes, diamonds and furs—the works. I had bright lights shining on her so I could focus. I was in the dark. She said, "What do you want me to do?"

I said, "Well . . . I guess maybe you shouldn't chew gum."

She took out the gum and handed it to me. I stuck it on the camera.

"Now," I said, "all I want you to do is sit there. Just sit down."

"Just sit here?"

"Just sit there while I get the lighting set up." It wasn't right. She looked so great, but if I got flare or something on that picture—"I have to do a Polaroid," I said.

While I was setting up the test shot, she asked shyly, "How are the pictures from last time? I'd love to see them."

I said, "They're beautiful. Vogue loves them."

"Then why are we doing more?"

"They want you in fashion," I shrugged. I snapped the Polaroid. It was good.

So we went on: sipping champagne, taking pictures, struggling for some spontaneity in those formal clothes. But Marilyn was so beautiful, she brought her own romance to whatever she put on. The way she looked with her hair done, all delicious and made up, made you want to take her out and buy her a candlelight dinner with a single rose on the table and the best champagne in the house. And *then* take her home and slowly remove every stitch of clothing, like unwrapping the best, most expensive present in the world.

Vogue wanted to dress Marilyn up in beautiful clothes and I still thought the right thing to do was take her clothes off. The more they added, the more I tried to think of ways to reveal her. All she had to do was show one toe and it got *me* excited, so I took pictures like that.

The chinchilla was great. A floor-length chinchilla coat—what could be more of a cover-up than that? How could I get around it? I asked her to drape it on backward and let one leg peek out. *She* was willing. She didn't rebel against what Vogue wanted, because she saw the value of it, but she jumped at the chance to do something a little bit playful and provocative. Watching her image in the ground glass, I saw her right hand touch her hair behind her head as if she wanted to let her hair down. "Don't move," I said. "Just stay as you are and stick a little more of your left knee out of the coat." She didn't move her hand and slowly a naked knee appeared from beneath the ten-thousand-dollar fur coat.

There was always a little disagreement about the accessories Babs had brought. I didn't see the point to most of them. The white veil was almost strange enough to be interesting but that black wig . . . what was *that* all about? The last way I would have imagined Marilyn Monroe was as a raven-haired brunette. I guess nobody saw her that way, because I'd heard that she wore a black wig when she didn't want to be recognized. The very black hair with her white skin and red lips made her look like Snow White about to accept the poisoned apple from the witch.

On the other hand, Babs didn't want me to take pictures with the hat, and I thought the hat looked beautiful on her.

"It's just not good fashion, Bert," Babs said with editorial finality.

I felt compelled. Something was pushing me to take that picture. And that impulse went back to my original conception. I was after one picture to compare to Steichen's Garbo and there was something Garbo about that hat. I'd always thought Marilyn was unconsciously creating herself out of the great stars before her—Jean Harlow, Lana Turner, Betty Grable. She was all the blondes in all the movies she'd ever seen. When I saw her in *Some Like It Hot* I realized she must have seen herself in Ginger Rogers too. Who would have thought there was a little of Garbo hiding inside Marilyn Monroe? I was seeing other aspects of Marilyn emerge . . . parts she had kept hidden and only now was sharing with herself and the camera. Shy elegance and dignity was now coming to the surface: It was an unknown Marilyn and it would demand a whole new kind of role for her.

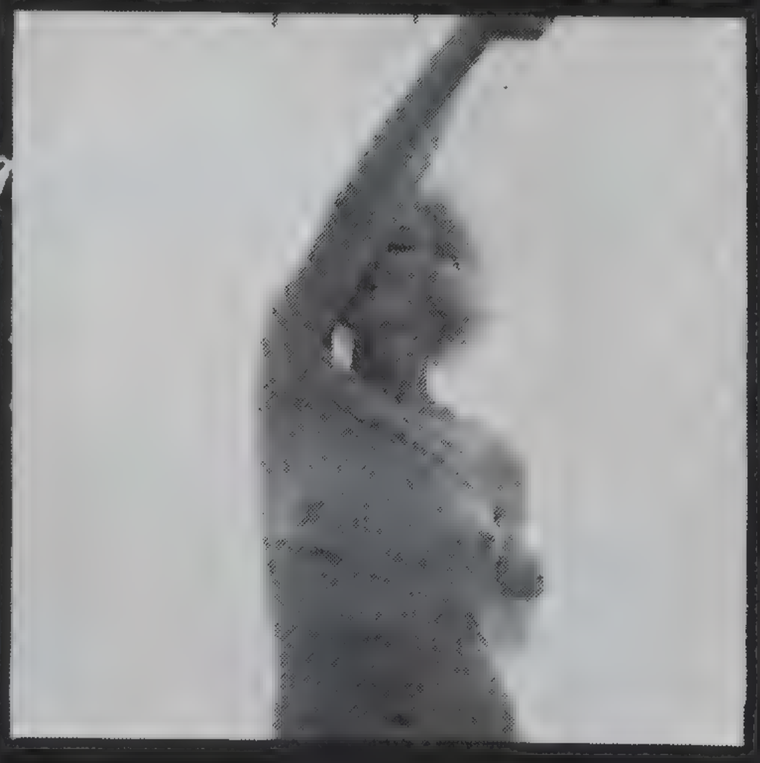
Babs had brought a lot of black dresses—the hardest thing in the world to shoot. I supposed it was part of Vogue's black-and-white obsession, their answer to my color pictures. All I really needed was one good frame of each fashion, and if I shot enough, I'd be bound to get it. She was trying and I was trying, and certainly I was getting something. I was too high to be failing. High on the song of the strobes and high on champagne. Champagne did not impair my vision. I've always felt my vision was clear enough to cut through almost anything . . . in fact the higher I got the clearer things became. The truth was in front of me, and every time I flashed the light I saw her coming at me.

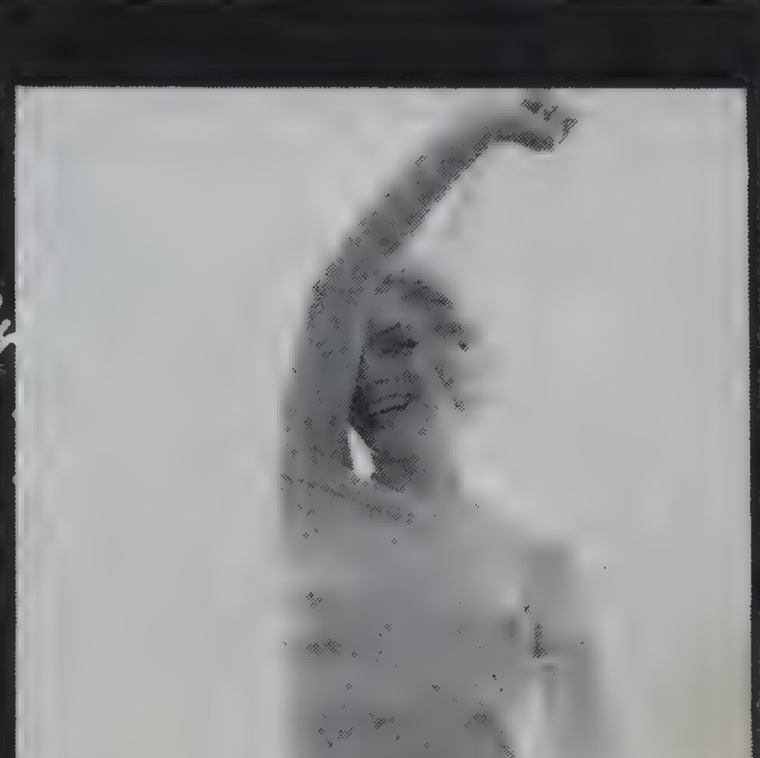
You try to photograph the truth . . . you frame it . . . you outline it using nothing but white light. Then you press the button. And if you're in tune, on that rare wavelength, you'll get to see the truth in black and white and circle it with red grease pencil.

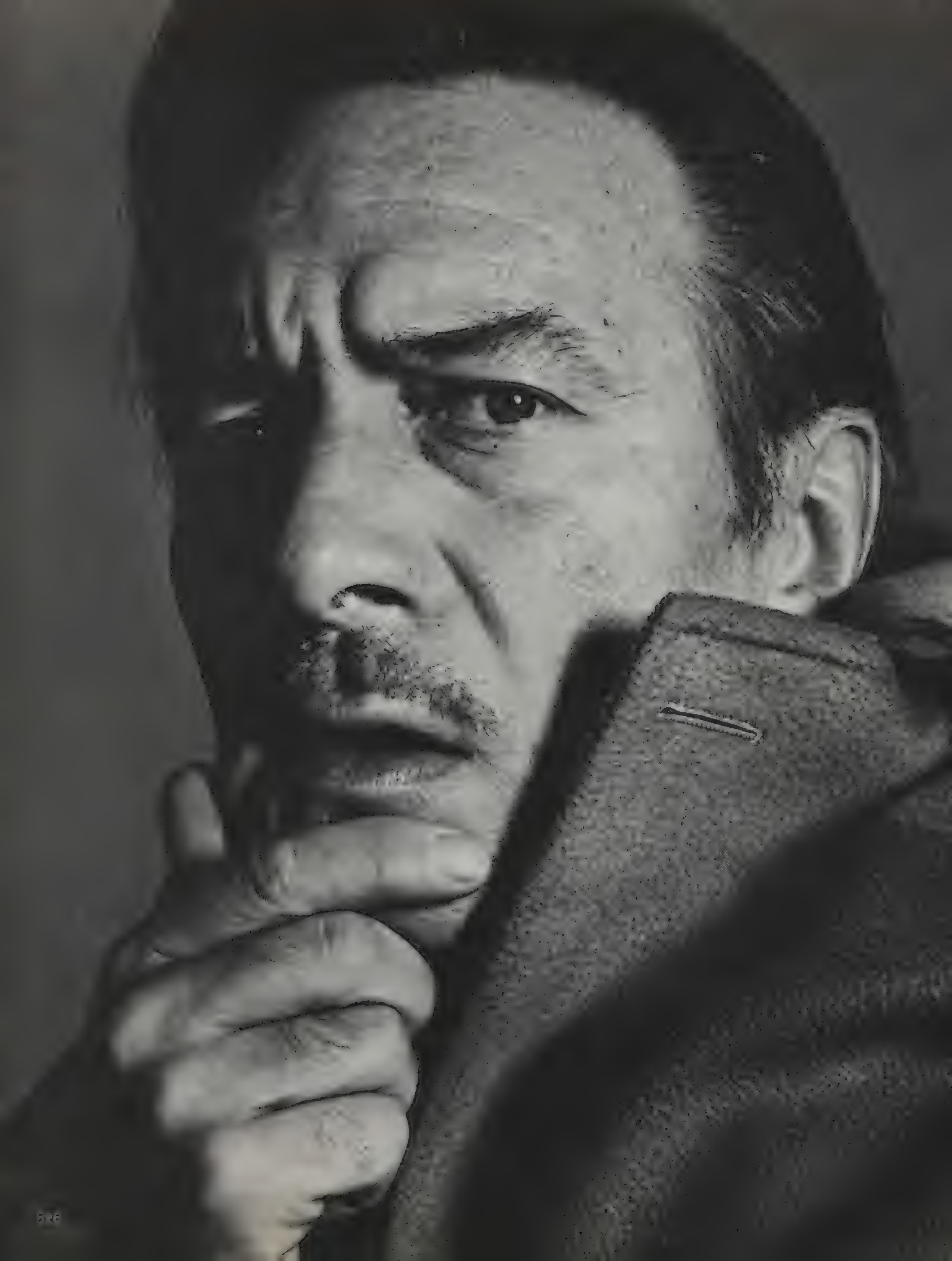
Marilyn put on the simplest black dress. Kenneth combed her hair back. She sat on a chair. She was beautiful. All I had to do now was backlight it. That image was of the essence of black and white . . . and blonde. In a sense working for Vogue *(Continued on page 578)*

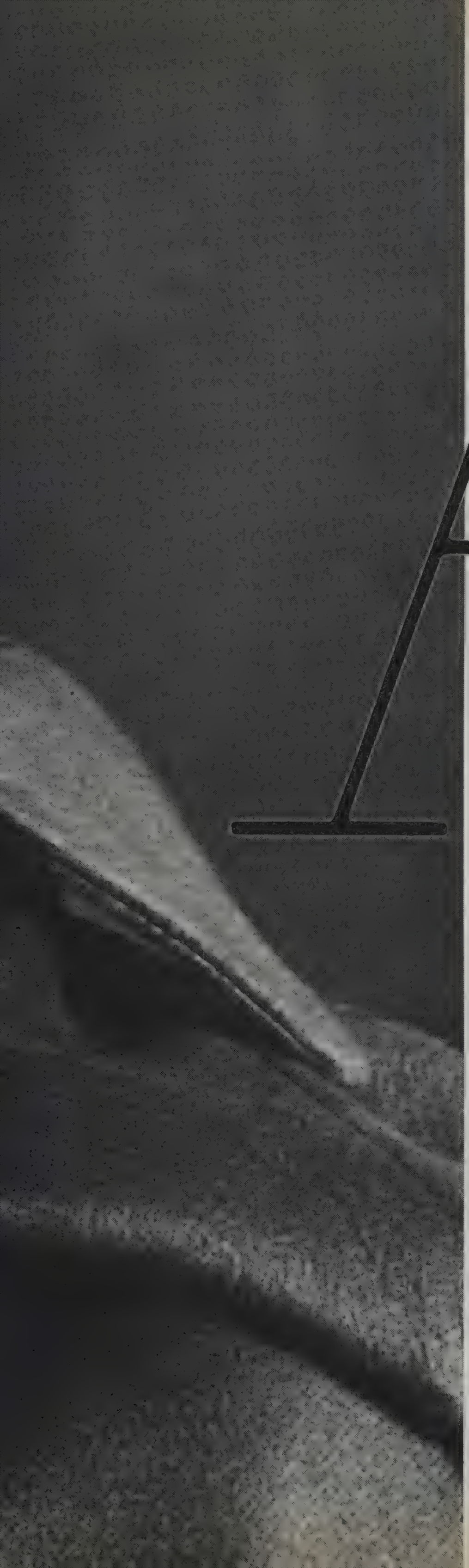
Marilyn self-expurgated—
a few weeks after the sitting,
Monroe asked to see the results.
She returned over half the photos
crossed out. Color slides were
X'd with a sharp hairpin. . . .

805









What's showing up
this fall—the best and most
promising in movies, theater,
TV, dance, books, comedy
previewed on these six pages...
What to look for, go out for,
stay home for—
look forward to now

NEW SEASON

THE EXCITEMENT STARTS HERE

Christopher Plummer *(left)*—from Iago in Broadway's towering *Othello* to one of the plummiest roles of the new TV season—Gloria Vanderbilt's rakish, drunken father—in the juicy miniseries *Little Gloria . . . Happy at Last*. Chronicling that gilt-edged scandal—the custody battle of the century—*Gloria's* solid-gold cast: Bette Davis, Angela Lansbury, Maureen Stapleton, as well as Plummer, greatest of our classical actors. . . . Slinking onto Broadway from its sell-out London run, **Cats,** the growly-prowly dance musical: directed by *Nicholas Nickleby*'s Trevor Nunn; music by *Evita*'s Andrew Lloyd Webber; lyrics by T. S. Eliot—the script is based on his *Old Possum's Book of Practical Cats*—reissued by Harcourt Brace Jovanovich with Edward Gorey drawings, *right*. . . . And more: from The Royal Shakespeare Company, *Good,* a dark "comedy with music." Irresistible reason to see: Alan Howard (Leslie's nephew) etching, with wry grace, a professor who sells his soul to the Nazis. . . . Tommy Tune, our newest homegrown theater giant—he choreographs/directs hit after hit (latest, *Nine*)—stars (with Twiggy!), on Broadway in *My One and Only,* a jazzy 'twenties musical comedy with a score from Gershwin's *Funny Face.*

Copyright
© 1982 by Edward Gorey

Penn

Anthony Andrews—As Sebastian Flyte, the lost lovely man-child of *Brideshead Revisited*, Andrews launched a million TV dinners. This season, he returns as *The Scarlet Pimpernel*—a remake of the Leslie Howard classic. The three-hour CBS movie is an anglophile's heaven, filmed at such stately homes as Blenheim (designed by Vanbrugh, the same architect who did Brideshead—in real life, Castle Howard) with all-out period costuming, and such good company—Jane Seymour and Ian McKellen co-star.

Jessica Lange's range is already a wide arc, from the gangly girl in King Kong's paw to the full-blown blond—steamy, restless with loathing and longing—in *The Postman Always Rings Twice.* This season, a two-way stretch for Lange—from the naïve soap-opera actress in *Tootsie* (with Dustin Hoffman), to the tormented Frances Farmer in *Frances*—the film biography of another of the great beauties who didn't survive Hollywood.

Jeremy Irons—To Americans, one of the actor-discoveries of this past year . . . as the dark, brooding, pent-up Charles Ryder of *Brideshead Revisited* . . . the Victorian romantic/modern cad in *The French Lieutenant's Woman* . . . This fall, we'll see him in *Moonlighting*, a movie shot in twenty-three days by Polish director Jerzy Skolimowski—a grey-grim comedy on workers and worked-fors, and the sort of bureaucratic mind-set that's given us Poland today.

From **Anne Rice**, whose first novel *Interview with the Vampire* had you rooting for the vampire—a new book that is storytelling at its most addictive. *Cry to Heaven* (Knopf)—published this month—is a huge vivid spectacle of eighteenth-century Italy, the world of opera and the castrati, creatures of horror whose voices could induce ecstasy. Rice takes up these outcasts—like the vampires, a sort of doomed aristocracy—and fleshes them out with trembling passions, a throbbing eroticism; entangles them in universal moral struggles. *Cry* itself could be an opera libretto.

ANTHONY ANDREWS

JEREMY IRONS

JESSICA LANGE

ANNE RICE

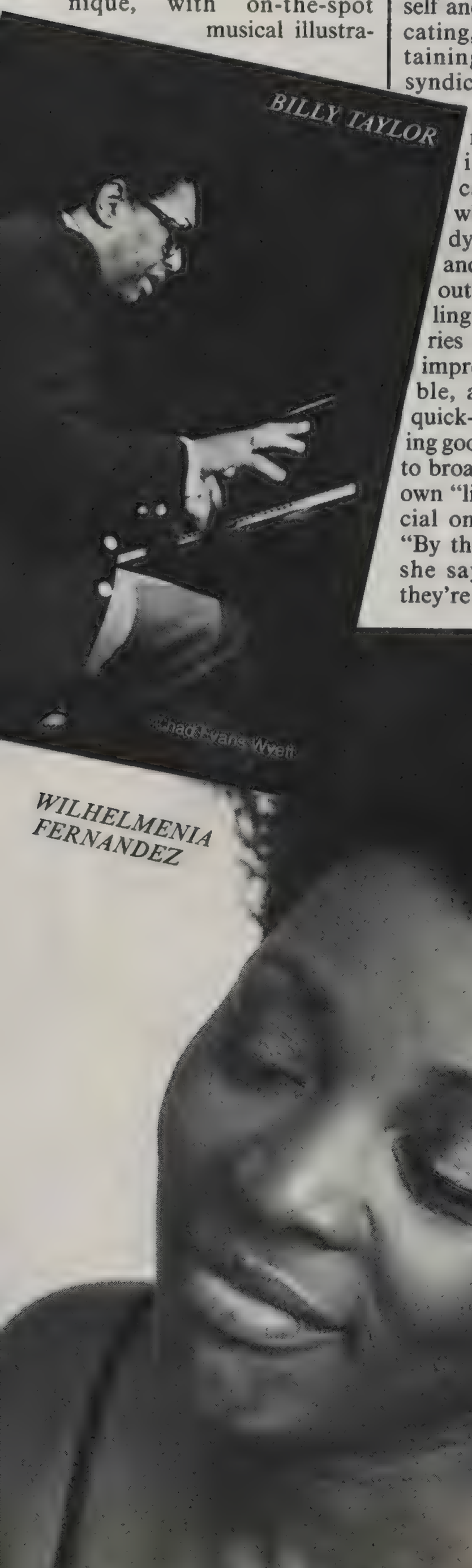
Cynthia Rice

Herb Ritts/VISAGES

Duane Michals

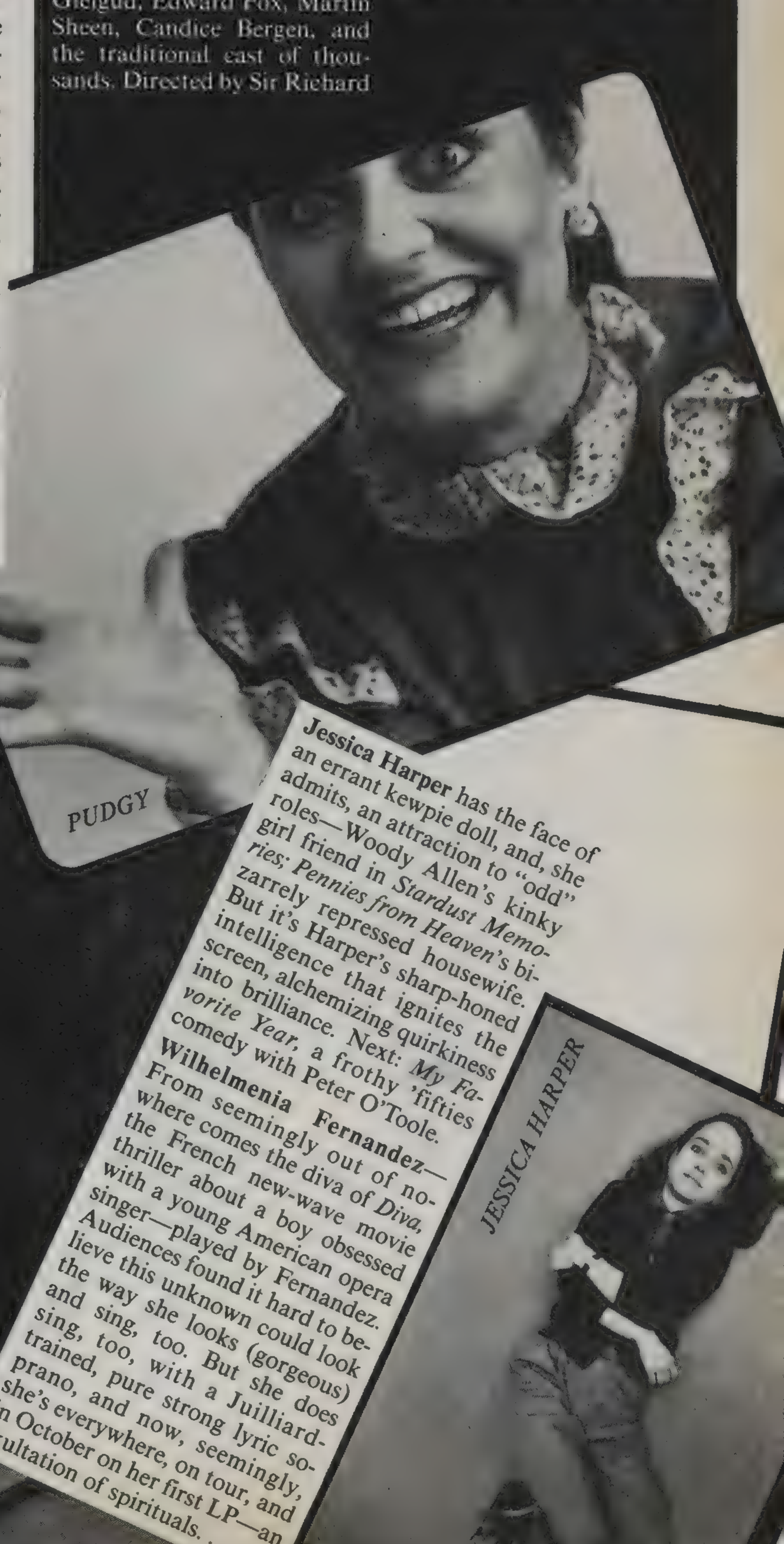
NEW SEASON: Anthony Andrews revisited...Jazz! Lange's two-way stretch...Rice's Cry to Heaven...Pudgy Live!

Billy Taylor—the most exciting pianist in the jazz world today and its most articulate spokesman. The two talents intersect next month on National Public Radio's thirteen-part series, *Taylor Made Piano*—intimate conversations about style and technique, with on-the-spot musical illustrations. Accompaniment: *Billy Taylor Jazz Piano—A Jazz History*—published in October (William C. Brown). "Jazz is America's classical music," Taylor says. . . . "Jazz is a living thing." That jazz is also enjoying a renaissance now must be due in part to Taylor himself and his five years as educating, proselytizing, entertaining host of NPR's syndicated show, *Jazz Alive.*



Pudgy breaks all the rules for nice polite feminine behavior in her cabaret performances where she—a small sturdy woman with huge eyes and a big mouth—comes out belting songs and heckling the audience. She carries on at vaudeville pace, improvising from table to table, and her energy level, quick-wittedness, and overlying goodwill elevate bitchiness to broad humor. Coming: her own "live" ninety-minute special on Showtime cable-TV. "By the end of the evening," she says, "everyone thinks they're at a party."

Gandhi—An old-fashioned epic movie with an absolutely modern urgency: this is the life story of Mahatma Gandhi, man of peace, nonviolence, and the force of his personality and conviction is imprinted as persuasively as the images of India. **Ben Kingsley** of the Royal Shakespeare Company makes his film debut as Gandhi; he's joined by Sir John Gielgud, Edward Fox, Martin Sheen, Candice Bergen, and the traditional cast of thousands. Directed by Sir Richard Attenborough after twenty years possessed by the subject—and the result will send grown-ups back to the movies.



Jessica Harper has the face of an errant kewpie doll, and, she admits, an attraction to "odd" roles—Woody Allen's kinky girl friend in *Stardust Memories; Pennies from Heaven*'s bizarrely repressed housewife. But it's Harper's sharp-honed intelligence that ignites the screen, alchemizing quirkiness into brilliance. Next: *My Favorite Year,* a frothy 'fifties comedy with Peter O'Toole.

Wilhelmenia Fernandez—From seemingly out of nowhere comes the diva of *Diva,* the French new-wave movie thriller about a boy obsessed with a young American opera singer—played by Fernandez. Audiences found it hard to believe this unknown could look the way she looks (gorgeous) and sing, too. But she does sing, too, with a Juilliard-trained, pure strong lyric soprano, and now, seemingly, she's everywhere, on tour, and in October on her first LP—an exultation of spirituals. . . .

Russell Baker is one of the six or seven funniest people in the country. From his *New York Times* columns, he tosses the most unlikely, askew notions that very quickly make sense—the first and at times the only sense of the day. Coming in October, a whole Baker book, *Growing Up* (Congdon & Weed), a lyrical, vivid, gritty, romantic memoir—the essence of American charm—in which Baker plays the generations like octaves on a keyboard. His motive to remember: "We all come from the past . . . and life is a braided cord of humanity stretching up from long gone. . . ."

RUSSELL BAKER

LAURA DEAN

Laura Dean—whose spinning, stamping, elemental steps she traces not to past choreographers but to Action painters like Pollock ("He was a dancer! I mean, he was all over the canvas"), is embraced in October by mainstream dance. At the Kennedy Center's Dance America fest (where for the first time, she uses costumes—by Michaele Vollbracht). In New York, for the Joffrey company, with a second ballet in which post-modern dance and architecture meet—Michael Graves is designing sets and costumes. On the new ballet: "It's a statement about partnering in dance, the male-female relationships which I've never used in my work. There's a bacchanalian logic to it—how our mouths say one thing and our bodies another. . . ."

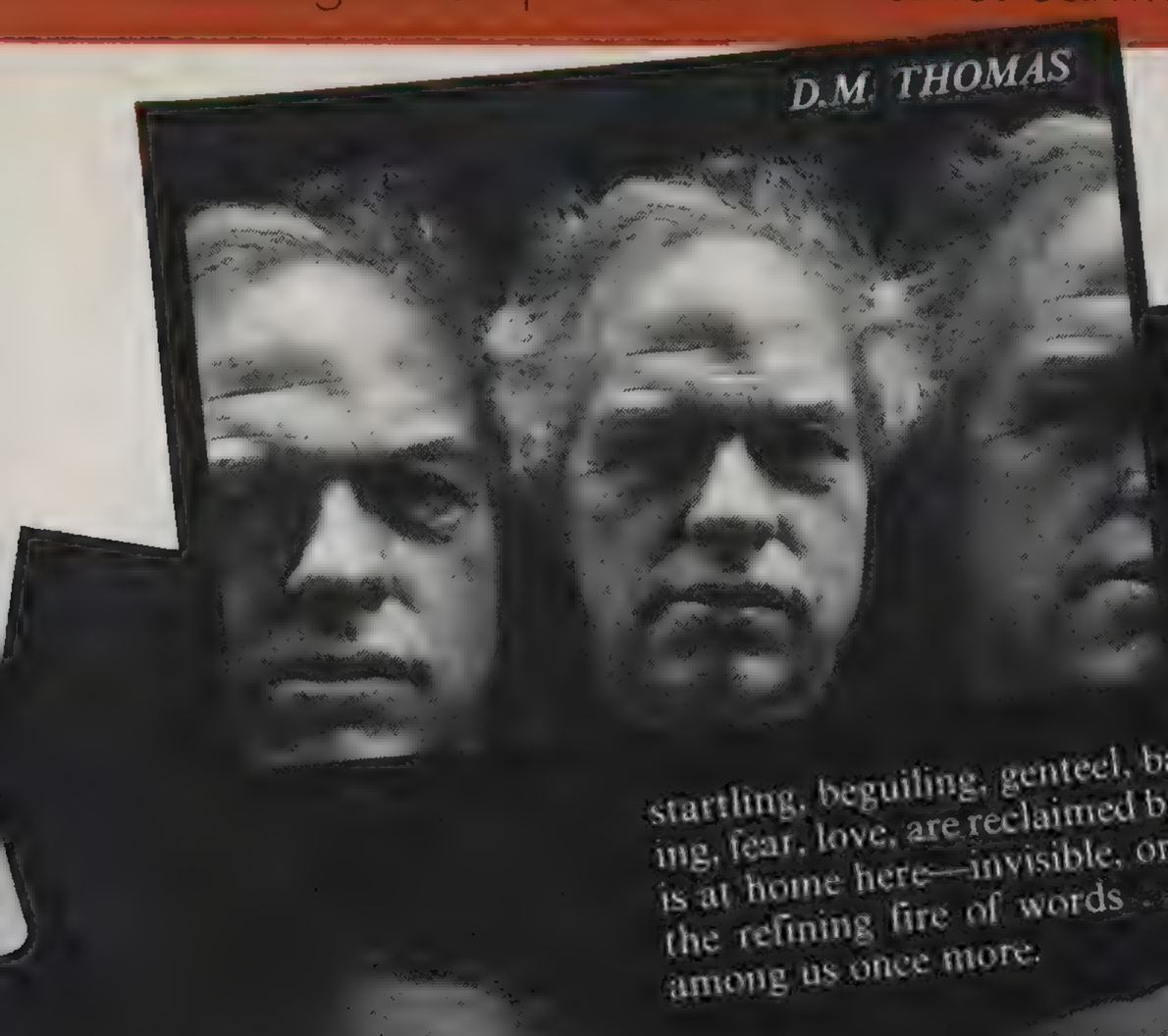
EVA LE GALLIENNE

Eva Le Gallienne, a magnificent eighty-three, flies again as the zany White Queen in her own sparkling adaptation of Lewis Carroll's *Alice in Wonderland*. She also directs this Broadway production, first staged in 1932 at her now legendary Civic Repertory Theater. . . . Gutsy-voiced **Betsy Joslyn** stars as Nora in the coming-to-Broadway Harold Prince production of Betty Comden's and Adolph Green's *A Doll's Life*—a sometimes surrealistic, musical hypothesis about this Ibsen heroine's life after she slams out of *A Doll's House*. Joslyn's the discovery.

BETSY JOSLYN

Duane Michals

Annie Leibovitz



D.M. Thomas—who first mesmerized England, America, with his lush, exotic best seller, *The White Hotel*, is back with another literary blaze: a fabulous new translation of Alexander Pushkin's *The Bronze Horseman and Other Poems* (Viking)—Pushkin's own startling, beguiling, genteel, bawdy voice, his poems of longing, fear, love, are reclaimed by the translator's art. Thomas is at home here—invisible, omnipresent, strengthened by the refining fire of words . . . a pleasure to have him among us once more.

Sophie's Choice—It's going to be some transformation: America's glacial sweetheart, **Meryl Streep**, into **William Styron's** Sophie—beautiful, guilt-haunted Sophie, concentration-camp survivor, Roman Catholic, Pole. Meryl—a woman very much of the '80s—transported to pre-War Poland, wartime Auschwitz, and 1947 Brooklyn, New York. The vehicle: **Alan J. Pakula's** film of *Sophie's Choice*, coming this winter. Styron's semi-autobiographical book, published in '79, was almost a year on the best-seller lists. (**Peter MacNicol** plays Styron's alter ego "Stingo." **Kevin Kline**, here Nathan Landau, will next be leaping, stealthing, and singing as the King of *The Pirates of Penzance*—the movie, due December—promising a *very* merry Christmas.)

Star Performers!
On these six pages: a look at the new short black dress at night—small, narrow, terrific! And a good look at—Tommy Tune!

Symbols of the season: on Broadway—Tommy Tune, Tony Award winning director of "Nine"; expected to repeat the excitement —the success—this fall as choreographer and co-star, with Twiggy, of "My One and Only"; co-starring on these pages with Anette Stai . . . And, in fashion —the short black dress; starting, right, with **ALBERT NIPON'S** charming, uncomplicated wrap dress of black silk damask. About $472. October at Bergdorf Goodman; Chas. A. Stevens; Balliet's; Frost Bros.; The Denver, Denver CO; Bullock's. . . . In beauty, left: the hit comes from a touch of shimmer—silvery Blue Dur and Antelope on eyes, a blush of Rose Shocking on lips, by Orlâne. These four pages: hair, Didier Malige of Jean Louis David. Details, more stores, last pages.

King

THE NEW YORK COLLECTIONS

King

The energy, the effervescence, of this season's "hottest properties" continue . . . with Tommy Tune . . and, left, Anette Stai in **LÉONARD OF PARIS'** remarkable evening jacket—padded black silk/polyester dazzled with red and gold (about $660), with a short, slim black matte silk/polyester jersey skirt (about $275). Late September at Barton Sligh's, Jacksonville FL; Frost Bros.; Cabale Cachet, Palm Desert CA. To order at Bergdorf Goodman. . . . Right: A rave—**BILL BLASS'S** knockout black dinner dress: small, straight . . . silk satin on top, silk velvet below, bowed at the side, about $1095. Satin by Marcel Banzinger; velvet by J. B. Martin. Saks Fifth Avenue; John Baldwin; The Fashion, Shreveport LA; Swansons on the Plaza; Balliet's; The Denver; Denver CO. Details, last pages.

STAR PERFORMERS! TOMMY TUNE

STAR PERFORMERS! TOMMY TUNE

All-out terrific: Tommy Tune . . . and the charm, the dash of a short black dress that's capable of serving a variety of purposes at night with unmistakable style and flair. You see it, left, with Anette Stai in **KASPER'S** two-piece black velvet "dress"—a softly bloused top; short narrow skirt. For Joan Leslie. About $360. Altman's; Saks-Jandel; Ivey's Carolinas; Lillie Rubin-South & West; Higbee's; Balliet's; Her jewelry, Cartier. . . . And, right, with Leslie Weiner in black from **LEI DI LANCETTI** with all the prettiness of a child's smock dress, inventively "striped" with velvet and taffeta. About $750. Delle Celle, NYC; Panache, Millburn NJ; Lina Lee, Beverly Hills. Hair: left, Didier Malige for Jean Louis David; right, Garren of Garren, New York; makeup, all six pages, Tyen of Paris. Details, next to last pages.

King

Penn

THE BEAUTY MESSAGE...

A CERTAIN FINISH

The shock value of this season's color news lies not so much in the "eye of the beholder" . . . although the bold scarlets and deep velvety mauves, the startling silvers and golds seem to point so obviously to *seeing* a fall and winter of very strong mouths. But the true value of these amazing makeup shades is *intrinsic:* they have been formulated to behave according to how they are applied. This means that the rich plum *(top left)* can be as deep and as dark on the lips as you see it here, or blotted down to a subtle matte stain . . . that the intense violet blush stick *(bottom left)* delivers the subtle essence of its hue without even a suggestion of "heaviness."

As all these colors—minus their containers for full impact—show: there is an extra dimension of iridescence and/or metallic quality that hasn't been added to lipstick waxes as a final ingredient, as in the past. Today, the reason you can get so many wonderful effects from just one stick of color is . . . modern technology. Now, it's possible for special effects to be an integral part of the formula from the beginning, so that it's a natural part of the product . . . and looks just as *natural* on your skin.

Standouts, with or without packaging, this fall's big color news, clockwise from top left: Merle Norman's Hot Plum, Shiseido's Scarlet Red, Chanel's Magenta (lips); Ultima II's Warm Peach Ultra Color Gelstick (cheeks); Estée Lauder's Heirloom Gold, Helena Rubinstein's Golden Glaze, Diane Von Furstenberg's X-Calibur, Princess Marcella Borghese's Incendio, Lancôme's Cidre (lips); and Estée Lauder's Violets-under-Glass blush stick.

It is a harmonious marriage between pigment and texture, thanks to technological advances that add immeasurably to what a color can be and do, making wearable the kind of dark or intense colors you may have stayed away from in the past and allowing one color to have many "identities." It may be used as an "overlay"—over other colors—because of extraordinary formulas that light can affect, too—making subtle changes as you move from one wattage to another.

Christian Dior's Les Magiques Moonwhite Tints for the eyes are one example. As pale in the palette as the new fall lip colors are deep, they change "magically" into the most ravishing pastels—rose, blue, green, gold—once on the skin. They can be combined to create every shade of the rainbow because of the Tints' unique reflective quality . . . can be used alone for a light, natural day look, over dark colors (lip as well as eye) for a chamois-soft effect . . . even over nail enamel as a "highlight that adds *real* polish."

SHAPE

Shaping up for fall—part of the biggest make-up news—the rounded, paler eye, working perfectly with the stronger mouth, cheeks only barely blushed with color. It works easily and well because there's a wonderfully versatile new "neutral" on the scene, a blue-slate-grey that's a cinch for everyone to wear with everything. The pale eye may be pale in color, but there's a luster, a textured strength that brings natural eye color sharply into focus—a "must" when mouth color is so much stronger.

Why a very round eye shape?

"It's young and flattering to almost every woman, gives an openness to the face, providing the color used is a 'neutral.' Anything more can be too vibrant, destroying the effect," explains Rick Gillette, who did the hair and makeup for these pages.

Brushing on color with a small sable brush, first cover the lid, beginning with the "round" shaping just above eyecrease, emphasizing with highlight the top of the curve, continuing the "neutral" color beneath lashes . . . not straight across, but in a shape that's a little rounder directly under the pupil to continue the blue "round" effect.

To intensify at night (when the round eye has a special appeal), add more highlight to the top curve and work liner into bottom lashes—"metallic for deep-set eyes, teal blue for eyes that are already round," says Rick. To make even rounder? Curl lashes, use lots of mascara.

Many makeup experts believe the trick to emphasizing natural eye color is to look for shadows that intensify the iris. Linda Mason, well-known in Europe for her subtle, seductive makeups for prêt-à-porter and couture collections, says, "Soft contrast is the key. For blue, grey, or green eyes, soft gold-browns help lift natural color most of all; for the naturally brown, hazel, or bronze eye, misty greys, greens, violet blues are the most effective."

Using color to correct, balance, and/or improve face shape isn't new . . . but the new colors with their amazing gradations of shade make it more feasible for you to work with a professional's expertise, fighting the downward force of gravity, for instance, by lighting the face at the hairline with a stroke of the latest blusher color, which like skin is not distinctly one shade, more a melangé of pale pink and beige.

The new blushers, lighter in both texture and tint than before, can easily be brushed over the high points of the face—cheekbones, chin, forehead, nose tip—to give a look of instant health and vitality. Applied with a damp sponge, their color deepens, can contour in or "do away" with too much shape . . . along a heavy chin or jawline, for example to give a look of "less" . . .

A perfect neutral to achieve this fall's special new look—the very round eye—from Elizabeth Arden: Twilight Shadows, Inkberry Creative Coloring Pencil, Berry Black mascara, Mysterious Mauve Lipcreme, Rosefire lipgloss, nail enamel—all from Arden's Scarlet Fall collection. Manicure here and next two pages, Rosa of il-Makiage. Far left: Brown tweed suit with Inverness cape by Oscar de la Renta; impact earrings, Richard Serbin. Near left: Reversible camel and tweed coat by Geoffrey Beene; earrings, Stephen Dweck. Details, stores, last pages.

Denis Piel

The new color balance—"less" eye "more" mouth—is a look made easily wearable by certain "tricks" of application. Key: blotting the mouth—to "take down" dark color to a matte berry stain and to let natural lip texture show through. Here Christian Dior's new Lulu lips and nails. Pea jacket, blouse by Calvin Klein; earrings, Stephen Dweck; mirror, from Henri Bendel. Details, stores, last pages.

The shift, this fall, to a look of less color on cheeks and eyes, a stronger, darker mouth, is likely to intimidate some women—and shouldn't. Berry stains, bright reds, burnished coppery browns: these rich, darker colors are attractive, wearable—they really do work—if one is aware that application is as important as color.

The key to using richer, darker colors is sheerness, texture. To be wearable for most women, lip color should be blotted down to a sheer stain. Says Rick Gillette, who did the hair as well as the makeup on these pages, "Dark lipsticks without a lot of shine, when blotted, give a different kind of mouth—with a soft, matte quality like natural lips but stained—" and a much easier, more modern look than color "laid on."

An alternative to blotting to soften dark lip color, suggests Tyen, Christian Dior's director of maquillage, is to mix one of Dior's new opalescent Moonwhite Tints with transparent lipgloss, touch this to lips. For a contrast in texture, he sometimes glosses just the lower lip, applying gloss *under* the lip color and leaving the upper lip matte.

Nails, too, are darker, often in what appears to be a deeper tone of the lip color. In fact, the colors match in bottle and tube; blotting the lips is what achieves the difference in intensity. (Because this is a more dramatic look than most women are used to, it's best on nails kept rather short.)

For hair . . . a certain finish, a decidedly shorter length—clearing the shoulders and lifted away from the face. A classic blunt cut—flattering to most women—can work well for very different hair types, as here. *Near right:* Straight, "tailored" hair, still springy with volume. *Far right:* Natural wave, blunt cut and brushed away from the face and the nape of the neck. "It's the face you want to bring out," says Gillette. "And, in most cases, it's simply the bluntness of the cut that gives volume."

BUFF

Among the choices and changes in color this fall are texture and "finish" . . . and the option of shine, of "buffed" skin, polished with makeup shot through with gleamers or highlighted with iridescent powders. Metallics are the "accessory" makeup to go for this fall . . . from warm golden bronzes to icy silver iridescence . . . polished over lips, nails, eyes, applied in thinnest layers—"don't try to add shine in one step," says Rick Gillette. "And use brushes, the most important factor in application."

The secret of making metallics wearable, i.e., not overpowering: use sparingly and *blend* the shine. "If you're going from a highlight on the eyelid to a contour in the eye crease, the highlighting has to blur into the contour, so color goes from picking up to absorbing light, creating shadow."

Metallics go on only in spots—over brow bones, lips, across eyelids, tops of cheeks (prettiest when the last two are curved to blend together, as at *right*). Areas to avoid include T-zone of forehead, nose, and chin, the jawline, cheek hollows. In addition, metallics should highlight only the best—smoothest—areas: only good-quality skin can "take" metallics, which reflect light, call attention to imperfections. Lined lips, for example, should wear a stained matte color. Gillette's option for lined skin around eyes: ivory foundation, rather than iridescence, as highlighter.

The base for makeup with lots of shine: matte skin, most becoming to most women day or night, especially women with oily skin. The primer: water-base foundation thinned with water and/or moisturizer. What you want is a color wash—a matte-but-sheer finish, which refines, softens skin texture, gives it a "haze" of color. Adds Gillette, "Too heavy a matte face can be mask-like: sheerness is not in the product . . . it's in the *application*."

For real "finish": pressed powder (more matte-looking than loose), always damp-sponged on, buffed—where skin can take it—with metallic gleam.

Denis Piel

For night, the look of polished skin: sheer layers of burnished bronze-coppers, near right (Heirloom Gold lips, nails), silver-platinum metallics, far right, highlighting a "base" of rose-toned matte skin, paled lips, blue-grey eyes (in Stormy Blue with Palomino highlighter) . . . all from Estée Lauder's Country Manor Colors. The hair message continues . . . shorter, neater, more controlled . . . whether it's as short as the model's, far right, or shoulder-length, near right. Fashion, Mary McFadden. Earrings, left, Alex & Lee for Ion; right, Judyth van Amringe. Manicure, Josephine Allen of Il- makiage. Mirror, courtesy of Barney's, NYC. Details, stores, last pages, this issue.

Relaxed... it's a matter of degree

FOR ALL THE TIMES AND PLACES WHEN YOU WANT TO LOOK COMFORTABLE, FEEL CASUAL—THERE'S A NEW DEGREE OF RELAXED DRESSING THIS SEASON. STILL VERY SOFT, VERY EASY BUT MORE PULLED-TOGETHER, POLISHED. THE BIGGEST DIFFERENCE: IN THE CHARM OF SMALL FOULARD/PAISLEY/CHALLIS PRINTS; SOFT SOFT FABRICS; UNSTUDIED DRESSING GOWN SHAPES

These dressing-gown takes were a hallmark of the Anne Klein collection. One of the best, *opposite:* an outsize, soft, shawl-collared blouse (wool/silk, about $230) with a long, slim yoked skirt (about $240) in a subtle mix of color, of charming foulard prints. By **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** Bloomingdale's; Kaufmann's; Hudson's; Balliet's; Sakowitz; Nordstrom. . . . Sweater-and-skirt dressing keeps getting better and better, especially at **Gloria Sachs.** *This page:* Her hand-knit wine turtleneck sweater sharpened with green and black (about $310) worn with a paisley-paneled challis skirt (wool/silk, about $320). Bloomingdale's; Kaufmann's; Montaldo's; Sakowitz. These six pages: hair, Anthony DeMay for Garren, New York; John Killebrew for Xavier, N.Y.; Louis Alonzo for Pipino-Buccheri; makeup, Wesley Dunn for Garren, New York; Alberto Fava. Manicures, Cecilia Chan. Interiors by Morsa Architecture and Design. For fashion details, additional stores, see next to last pages this issue.

Andrea Blanch

Another easy look that turns on a foulard print, on a top cut like a dressing-gown, *left:* **Perry Ellis'** full-sleeved wool/silk blouse (about $290) worn under a checkerboard wool sweater-vest (about $90)—vests were another key to the news; and his wool skirt (about $270). Henri Bendel; B. Forman; Burdines; Marshall Field's; Frost Bros.; Frederick & Nelson. . . . Sometimes the most appealing at-home idea is: a dress. Example: the one *below,* charming as a child's—smocked, with a clean collarless neck, a small, flowery print. By **Leslie Fay,** to wear belted or loose. About $86. Lord & Taylor; Kaufmann's; Higbee's; Frost Bros.; Bullock's. Carpet by Nord Haggerty/V'Soske. Interior design by Nord Haggerty. . . . Or the

relaxed . . . a matter of degree

dress can be in two pieces, like the one on *this page:* a soft silk jacquard blouse, gathered at the neck; with its own small scarf, and a wool challis dirndl skirt . . . the snap of contrasting colors and prints. **Miss O by Oscar de la Renta.** About $310. Late September at Saks Fifth Avenue; B. Forman; Jordan Marsh, Boston; Harzfelds. Details, see next to last pages.

Andrea Blanch

For some women, relaxed dressing always comes back to pants-and-tops. This season that can mean, *above,* the finish of a tan silky suede blouson and perfect classic pants (about $625) by **Stanley Sherman.** Blouson and pants at Lord & Taylor; Hudson's; Neiman-Marcus; I. Magnin; Carol & Mary, Honolulu. . . . Or it can mean the softness of an oversized, bateau-neck sweater and straight cropped pants, *left,* that you slide into anytime . . . knowing the matching bronze-y rich color gives it "something more." Sweater, about $49; pants, about $38. Both in lamb's wool, by **Kenar.** Late Sept. at Bloomingdale's; Hudson's; Handmoor, Chicago;

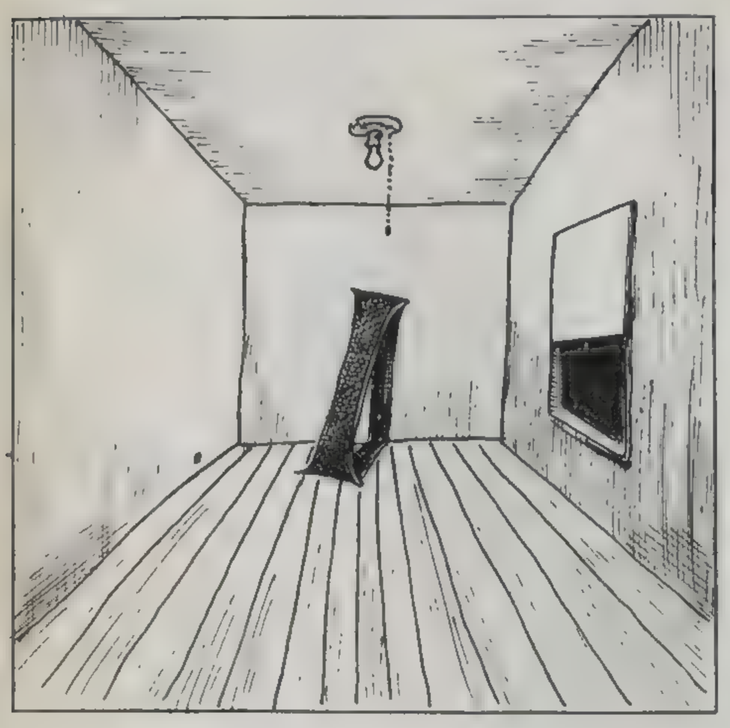
Picadilly Square, Los Angeles; Nordstrom, Seattle. Table by Dakota Jackson, NYC. Statue courtesy of Volpe Gallery. Fury chair by Howard Meister. Interior design by Nord Haggerty. . . . *Above:* A versatile short coat in soft wool (about $380) with—again!—a wool-knit vest (about $105) over a fencing shirt (about $155) and pleated flannel pants (about $150). By **Robert Codina for Betty Hanson & Co.** Late Sept. at Altman's; Roger Johns, New Orleans LA; Lewin's, Wichita KS; Helen's "of course," Portland OR. Blouse, vest & pants at Sakowitz; The Broadway, Los Angeles. Fashion and accessory details see next to last pages of this issue.

relaxed . . . a matter of degree

Andrea Blanch

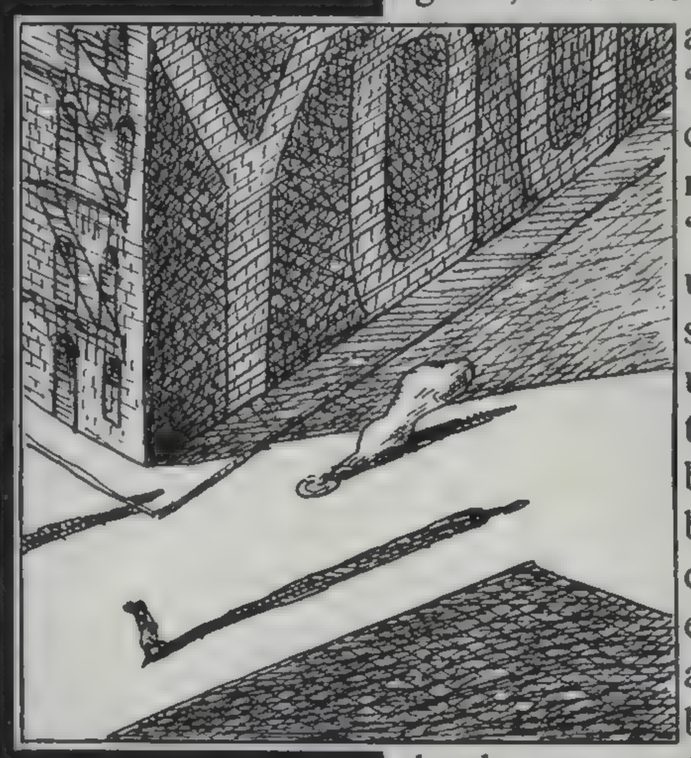
LONELINESS

the secret we keep from ourselves



When I was taking my psychiatric and psychoanalytic training in the 1950s and early 1960s, the word "loneliness" would occasionally come up, though rarely in professional talks or in the essays and books we were told to read. Rather, there was David Riesman's powerfully suggestive *The Lonely Crowd,* or Alan Sillitoe's touching novel, eventually made into a successful movie, *The Loneliness of the Long Distance Runner.* I recall, too, Paul Tillich's *The Courage To Be,* with its trenchant references to loneliness—to those in whom "the essentially united experiences of the courage to be as oneself and the courage to be a part" somehow become two widely separated psychological developments, so that the person is one minute touching base with whomever he or she happens to be involved with, and the next minute running for dear life, out of a terrible and sad fear of being overwhelmed by that other human being. (I studied with Tillich, while a psychiatric resident at Boston's Massachusetts General Hospital; and I fear I heard more psychological wisdom uttered by him, a learned theologian, than by some of the psychiatrists who were supervising us young doctors!)

But by the middle 1960s, we were supposed to be beyond all that—at least culturally. No longer were we holding up, as social ideals, the kind of competitive isolation Riesman describes, the backslapping salesman or entrepreneur, smiling at everyone and at the same time a stranger to the whole world, including himself. We were all supposed to be "coming together"; we were learning to be "open," to "express ourselves," meaning to reach out for others unashamedly. Puritanism was some distant historical anomaly. The vicissitudes of trying to rise on the economic ladder were, to be sure, always going to be around, but more and more of us were trying to be "balanced"—reminding ourselves that we must not only work and get ahead, but achieve certain explicitly psychological goals, such as "interpersonal growth," a "fulfilling social life," and not least, a "satisfying sexual relationship." I have used those particular phrases, but there have been dozens of others, and for each, articles and articles, books and books as proof of its value. Even doctors and social scientists have joined in—the various clinics and programs and courses of treatment which are meant to help us achieve "sexual fulfillment" or "personal maturity," and on and on the slogans go, each with an exhortative ring to it. The ultimate slogan and exhortation was, of course, that of "liberation."



IN OUR REACH TOWARDS THE IDEALS OF SELF-SUFFICIENCY, PERSONAL FREEDOM, INDIVIDUAL SUCCESS— HAVE WE, PERHAPS, GONE TOO FAR?

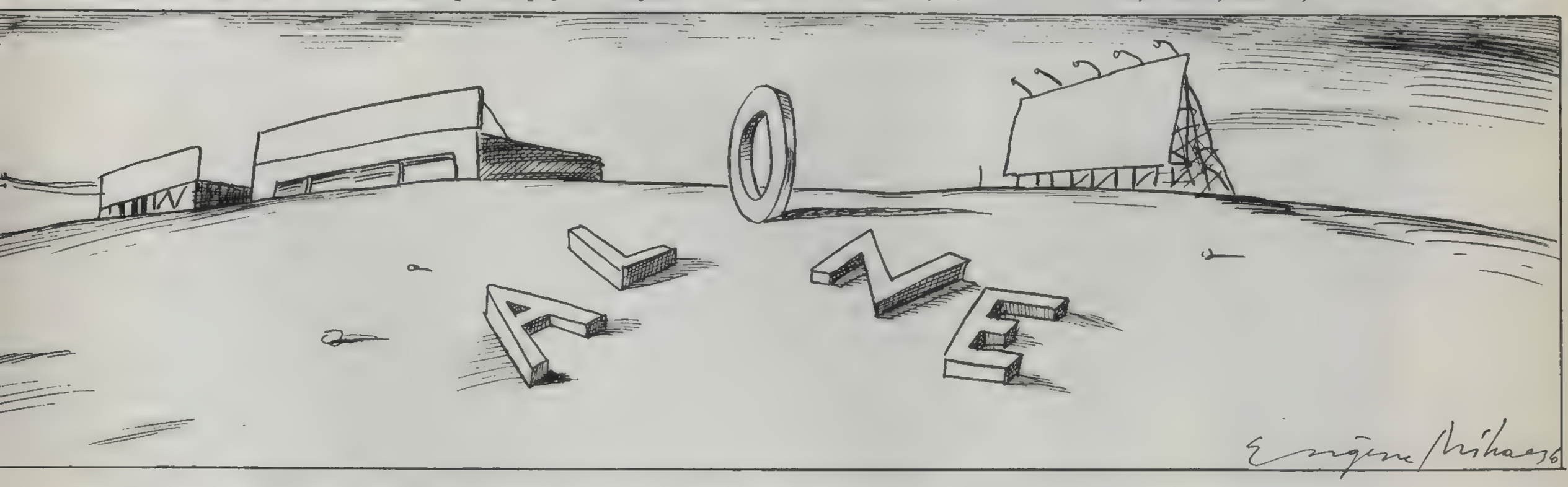
By the early 1970s, this country's thousands of affluent, swinging young people, and not a few middle-aged cohorts, were enveloped by various kinds of "liberation." Everyone was to be freed in one way or another, from one constraint or another. Women were to move well beyond old-fashioned feminism (the matter of voting, of increasing entry into commerce, the professions). The issue, now, was virtually a "transvaluation of

---

Robert Coles, M.D., *is a research psychiatrist at Harvard, author of "Children of Crisis" (Atlantic-Little Brown), and, with his wife Jane H. Coles, of "Women of Crisis" (Delta).*

INESS

BY ROBERT COLES



Eugene Mihaesco

values" (in Nietzsche's phrase), with old-fashioned notions of what was "manly" and what was "feminine" challenged anywhere and everywhere—in child-rearing and in the schools, for example. Football and knitting, boxing and an interest in dolls—all mere "cultural stereotypes," that is, activities wrong-headedly connected to sex. Men, too, had to be "liberated." If women were to enter the marketplace, psychologically as well as in social and economic fact, men were to start staying home—spiritually as well as in actuality. They were also urged to abandon dreams of law and corporate offices in favor of nursery schools, secondary schools.

Two patients of mine were so motivated, and the words of one of them are reminders, even now, of our recent past: "It's as important for men to learn to be tender, as for women to learn how to be tough 'out in the world.' I was there, 'out in the world,' and I'm sure glad I'm free of it! It's wonderful to be with kids all day. I grew up thinking only women take care of kids. My father was never around, except on Sundays, and he slept late, dragged us to church and a restaurant, took an afternoon nap, and started preparing himself for work on Sunday night! I thought I'd be the same way, until I started having trouble with my wife. She got fed up staying at home, even though I made enough for the two of us, then the three of us when our daughter was born. Then, one day, I came home, and she was packing her bags! She was 'liberated'! Now she's got a job in an investment agency and she makes a lot of money, but she's lonely, the way I see it. She has a 'lover,' not a husband! And I'm—well, I think I'm the one who really got 'liberated'! I've never been happier than now, when I teach the second-grade kids, get down with them and build things, or help them learn to read. The only problem in my life is my leisure time. I can't find the right kind of woman! They're all going in one direction, it seems, and I'm going in the other. So, I guess I'm lonely, as well as my former wife!"

Nor did the kinds of "liberation" he described, his wife's and his, exhaust the possibilities. Homosexuals joined the act—men and women came out of "closets," started marching down streets, signing petitions, writing confessional articles and books, appearing boldly on talk shows, running for office *as* gays—"liberated," of course. In time, millions of bodies, those belonging to men and women, and those subscribing to the so-called third sex, all became fit subjects for "liberation." Everyone had to be sprung from old-fashioned fears and inhibitions. Everyone had to be "free"—meaning sensual, "turned on," unworried by the old religious prohibitions, social codes, neighborhood standards or values, which, in sum, had been "repressing" people.

Need we be reminded of the consequences—our recent social and sexual history: group therapy in all its various forms, Esalen, *est,* rolfing, hypnosis and self-hypnosis, massages galore, water baths galore, lots of mirrors, piped-in music, and sex become a *subject,* a *hurdle,* a matter of *technique,* with "experts," as in the rest of America, ready to oblige—sell themselves, in a way, even as they teach their students to do likewise in bed. With sex become a test of sorts, one doesn't always "pass." That question, "How am I doing?" can be answered in the negative! And so, as with the man who speaks above, there are losses, even among the gains—those who don't do so well, who get flunked by their "lovers," or told by members *(Continued on page 583)*

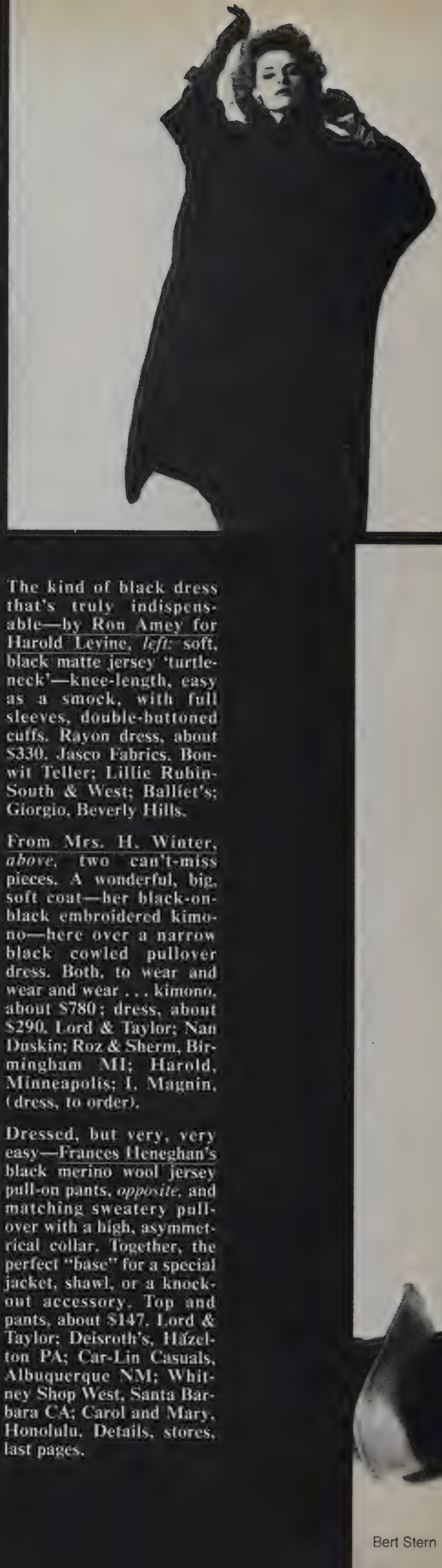
For evenings on the casual side, these are the kinds of attractive slip-on-and-pull-over pieces that are good to have on hand: all softer than a suit, all black or black with white, and all with a little more in the way of style going for them . . .

Black...with a soft

Left: From Mollie Parnis, designed by George Samen, a long dress that's softer, more relaxed than most, easy to slip into. Black matte jersey, hip-smocked in rhinestones, with a softening bateau neck. Rayon jersey, Jasco Fabrics. About $590. Saks Fifth Avenue; Saks-Jandel; John Baldwin; Gidding-Jenny; Frost Bros. To order at Balliet's.

Below: From Zoran, always a way of dressing that's minimal, uncomplicated. Pivotal piece here—his big, 'new-length' cardigan-coat—extra long—in charcoal-black wool. Perfect with matching cashmere/wool pull-on pants, his over-sized white linen T-shirt tunic. Coat, about $750; pants, about $350; tunic, about $250. Bergdorf Goodman; Linda Dresner, Troy MI; Jackson Graves, Minneapolis; Maxfield, Los Angeles; Wilkes Bashford, San Francisco. These pages, hair cut and styled by John Sahag; makeup, Alberto Fava. Details, additional stores, see last pages this issue.

touch



The kind of black dress that's truly indispensable—by Ron Amey for Harold Levine, *left:* soft, black matte jersey 'turtleneck'—knee-length, easy as a smock, with full sleeves, double-buttoned cuffs. Rayon dress, about $330. Jasco Fabrics. Bonwit Teller; Lillie Rubin-South & West; Balliet's; Giorgio, Beverly Hills.

From Mrs. H. Winter, *above*, two can't-miss pieces. A wonderful, big, soft coat—her black-on-black embroidered kimono—here over a narrow black cowled pullover dress. Both, to wear and wear and wear . . . kimono, about $780; dress, about $290. Lord & Taylor; Nan Duskin; Roz & Sherm, Birmingham MI; Harold, Minneapolis; I. Magnin, (dress, to order).

Dressed, but very, very easy—Frances Heneghan's black merino wool jersey pull-on pants, *opposite*, and matching sweatery pullover with a high, asymmetrical collar. Together, the perfect "base" for a special jacket, shawl, or a knockout accessory. Top and pants, about $147. Lord & Taylor; Deisroth's, Hazelton PA; Car-Lin Casuals, Albuquerque NM; Whitney Shop West, Santa Barbara CA; Carol and Mary, Honolulu. Details, stores, last pages.

Bert Stern

black . . . with a soft touch

black . . . with a soft touch

Classic appeal of black and white, here in Adam Beall's black silk/wool full-sleeved blouse, *opposite*, his narrow white wool skirt (Anglo extra-fine merino wool). Top, about $460; skirt, about $240. Lord & Taylor; Panache, Millburn NJ; Yolanda, Waltham MA; Lillie Rubin-South & West; Giovanni, Chicago; Lina Lee, Beverly Hills.

Perfect dinner dressing—Gloria Sachs' long, lean two-piece dress, *right:* the black cashmere sweater striped with white, the pleated skirt in wool crêpe. Top, about $260; skirt, about $200. Lord & Taylor; Kaufmann's; Carl Walker, Charlotte NC; Jacobson's; Neiman-Marcus; Sakowitz.

Another "live-in" look—from Pierre Cardin Dresses by Tai Pan, *below*, a jacket in black/white houndstooth print silk jacquard, with a bare white pleated silk crêpe de Chine camisole and slim black skirt. Jacket, camisole, and skirt, about $320. Late October at Saks Fifth Avenue; Jordan Marsh, Boston; Woodward & Lothrop; Rich's; Bullock's; Nordstrom.

Left and below:
Hair, Simon Marsden for Pipino-Buccheri; makeup, Mariella Smith-Masters. Details, more stores, last pages.

Bert Stern

The TENDER TRAP

THE now and future total department store experience... stimulating, entertaining, enlightening—nonstop street theater and modern merchandising magic. It's a whole world (literally) of goods and services and more delivered with razzle-dazzle punch...and it's the world whole you find today at ...

Bloomingdale's

BY EDITH LOEW

A late afternoon in August, in the Philadelphia suburb of King of Prussia. On the street, in front of a white, low, sleekly handsome neo-Palladian building, a band of Mummers, masked and feathered, cavort for the amusement of a crowd of several thousand, which waits expectantly.

Precisely what is being awaited is known only to a handful of those present, and their eyes are turned—anxiously—upward. . . . All at once, in the still-bright sky, appear nine black dots. Not a bird, not (exactly) a plane, but . . . would you believe: a fleet of helicopters, which now hangs motionless before the crowd, then proceeds to circle the building. Once. Twice. And finally, like a perfectly executed curtsy, drops down and disgorges its cargo of goodies. From nine choppers emerge: the cast of *Sophisticated Ladies* and such Seventh Avenue stars as Calvin Klein, Oscar de la Renta, Bill Blass, Cathy Hardwicke, Carol Horn, Michaele Vollbracht, and the Anne Klein team, Donna Karan and Louis Dell'Olio.

Flash bulbs popping, TV cameras grinding, all—including some twenty-three hundred of the assembled crowd—enter the building, to dine on a buffet prepared by Celebrations and to watch the *Ladies* cast do its stuff, the finale of which, to the tune of "That's Entertainment," is nothing short of a hymn to Bloomie's.

Thus, with only slightly less fanfare than attended the landing of a man on the moon, a new Bloomingdale's is born.

With the mother of them all, at Fifty-ninth Street and Lexington Avenue, there are now fourteen Bloomingdale's; a fifteenth is scheduled for 1983, in Dallas, and a sixteenth in Florida the following year. Judging by past openings, and never forgetting for a minute the regular blitz of events that goes on all year at the drop of a hat—be it to launch a new store or newly

Max Protetch Gallery

Curved cardboard chair, above, by Frank O. Gehry. . . . Below: Red/white/ blue star-spangled...cookies!

Sandra Hataley

Ralph Lauren's patchwork Americana dressing, left

The unique ornamentation, above, of Arthur Koby's Venetian glass/ filigree/stone belt

remodeled department in an old store, or to show a new fashion collection, or to kick off a store-wide promotion of an entire country—it's possible to make an educated guess about the festivities that will introduce the forthcoming Bloomie's to their respective communities.

First of all—though not necessarily most of all—the communities will benefit. The King of Prussia opening enriched a local hospital by more than $30,000, which is barely the tip of the philanthropic iceberg; over the past year alone, it's estimated that Bloomingdale's has raised over a million dollars for such worthy causes as the Martha Graham Dance Company, the Joffrey Ballet, the New York City Opera, and the Children's Hospital in Willow Grove, which benefitted from the King of Prussia opening.

It is not solely for the sake of sweet charity. "If we open just to the public," says Joan Glynn, vice president of marketing and public relations, "there are no dramatics about it, so we do a preview the night before; and we choose a charity and give it to them for their benefit, adding in Bloomingdale's people and press, because otherwise nobody knows . . . the charity concept is also to involve us with areas of consumer constituency that we want to be aligned with, that we think are good for us."

Secondly, since almost any Bloomingdale's event is no less of a production than a blockbuster Broadway musical, it is going to cost a bundle. Typically, the bundle will be shared. A recent candlelight-and-champagne dinner, for instance, at which Bloomingdale's married a Halston fashion show to a Martha Graham choreography (and which benefitted the Graham dance company by some $75,000), was underwritten by Pommery Champagne, whose parent company—like Halston's—is Norton Simon.

And it is thanks to Mobil Oil that visitors to Bloomingdale's got the world's first look at the royal robes of the Forbidden City, which—

What's been "more" . . . royal robes from the Forbidden City of China and the gold of Ireland. Chinese potters practicing their craft, Indian jugglers practicing theirs, Indian dancers doing the same.

in climate-controlled glass cases, monitored by twenty-four-hour guard—were the highlight of the China promotion two years ago. Everybody gains: Bloomingdale's had its four-star attraction, and Mobil slipped into China on the wings of culture. It's the way big business does business, modern corporate philosophy being, "The Road to Culture Is Paved with Profits." Or vice versa.

First-time Museum of American Folk Art reproductions (by Lane). Left: A triple Windsor bench

Third—and maybe most—of all, whatever the final script of the promotion, it will be pulled off with such splash, dash, and high theatrics as to cause the public to storm the store as though *Cats* were playing inside.

Right: Painting by Kathy Jakobsen, "The Plaza," c. 1981. Courtesy of Jay Johnson America's Folk Heritage Gallery

And as every retailer knows, getting them inside is half the battle. Once there, goes the theory, the woman who might have popped in for a pair of panty stockings will find herself (if the store's buying team has been as on its toes as Bloomingdale's) unable to resist the cashmere leg warmers seductively displayed nearby, or the pre-shrunk sweatshirts in outrageous colors, more of which may be found on some other floor(s), in some other department(s), thereby egging us on with further lures and diversions (and creating the tiniest suspicion that Bloomie's is deliberately trying to keep us off our guard and putty in their hands).

Obviously, for this scenario to play at all, the merchandise has got to be pretty nifty, and the customer has got to know it's there. In another, even more desirable version, the customer will have somehow got it into her head that the merchandise is *always* there and always *very* nifty. And she will have also got it into her head that the store itself is a nifty place to hang out. This is clearly the scenario Bloomingdale's prefers—and plays for all it's worth. Which is plenty.

There is no question that Bloomingdale's wants to sell you and will be shamelessly manipulative to do it. But while they're doing it, they are going to give you a good time. They are going to enlighten you, stimulate you, entertain you. In short, they are going to give you . . . The Bloomingdale's Experience, a concept of shopping as something substantially more than the mere exchange of money for goods.

This grandly unorthodox notion of how to run a store springs from the expansive vision of Marvin Traub, chairman of the board of Bloomingdale's, who would have us

(Continued on page 585)

Everything here part of Bloomingdale's "America the Beautiful" salute

THE IMPACT OF WHITE

WHITE: THE SURPRISE "COLOR" OF THE YEAR... THE INSTANT RELIEF IN A SEASON OF PREDOMINATELY BLACK AND DARK COLORS... PROOF THAT WHAT OFTEN GRABS YOU IS THE OPPOSITE. WHITE— HERE IN ALL ITS VARIETY, FOR DAY, FOR NIGHT... ALWAYS SOFT, RELAXED, AND VERY APPEALING...

White at home: ***ZORAN'S*** modern approach to casual dressing, *left*—straight, narrow, yet very easygoing: a wool gabardine dress, paneled front and back, softly cowled at the neck, about $600. Linda Dresner, Troy MI; Goldwaters, Scottsdale AZ; Maxfield, Los Angeles; Wilkes Bashford, San Francisco; Julius, Sacramento CA. To order at Saks Fifth Avenue, NYC; Hair, Anthony DeMay for Garren, New York; makeup, Alberto Fava.

White: effective at night, *right*—***HALSTON'S*** cashmere tunic sweater and long skirt, wrapped at the hip with a matching scarf . . . all, studded with gold and silver nailheads: his signature ornamental touch this season. Halston Originals. About $1700. Late September at Saks Fifth Avenue; John Baldwin; Lillie Rubin-South & West; Jacobson's; Sakowitz; Amelia Gray, Beverly Hills. These pages, all chairs courtesy of ICF. Hair, John Sahag; makeup, Paul Gobel. Details, last pages.

Lothar Schmid

THE NEW YORK COLLECTIONS

More of the variety of white . . . bridging more seasons; bringing softness to everything—to "architectural" pyjama dressing by ***RONALDUS SHAMASK:*** *top left,* a wool-knit draped top and matching "wrapped" pants. Top, $350; pants, $420. Late September at Bergdorf Goodman; Saks-Jandel; Hattie; Ultimo, Chicago; Sakowitz; Maxfield, Los Angeles.

Top right: The lift white gives to a big, knockout steamer coat—very luxurious. ***JOHN ANTHONY FOR FRIEDRICKS SPORT,*** of Anglo merino wool. $550. October at Elizabeth Arden Salons; John Wanamaker; Kaufmann's; Balliet's; Frost Bros.; Liberty House of Hawaii.

GLORIA SACHS' terrific white alpaca steamer coat, $1100, *bottom left:* cozy, enveloping, very charming over black and white—her wool glen plaid trousers, $240; cashmere cardigan, $370; and bowed pleated linen blouse, $210. Lord & Taylor; Kaufmann's; Montaldo's; Jacobson's; Neiman-Marcus.

Bottom right: The perfect "accessory" that goes over everything, every season—a clean-lined, unlined ivory chopped coat by ***GEOFFREY BEENE FOR GALLANT,*** $270. Of Anglo extra-fine merino wool. Lord & Taylor; Nan Duskin; Kaufmann's; Gidding-Jenny; Swansons on the Plaza; Balliet's.

White to wear under any kind of jacket—or on its own—day or night, *right:* ***JACK MULQUEEN'S*** irresistible silk blouse, shirred at the padded shoulders, $80. Lord & Taylor; Marshall Field's; Balliet's; The Broadway, Los Angeles; Nordstrom, California. These pages: hair, John Sahag, Anthony De May for Garren, New York; makeup, Paul Gobel, Alberto Faya. All prices approximate. Details, more stores, see last pages.

Lothar Schmid

White in coat dressing at its softest, *left:* a knee-length mohair coat (about $380), wrapped with a matching muffler at the neck, over a long wool jersey tunic, piped in suede, and matching skirt, about $360. All ***KASPER FOR JOAN LESLIE.*** Jasco Fabrics jersey. Lord & Taylor; Kaufmann's; Saks-Jandel; Ivey's Carolinas; Higbee's; Balliet's. Hair: John Sahag; makeup, Paul Gobel. . . .

White at its most casual, *right* . . . loose, easy, yielding: ***REBECCA MOSES'*** oversized drawstring leather-piped Spanish shearling "vest" (about $1000), over a mid-calf wool dress with softly rolled neckline and sleeves, about $320. Bonwit Teller, NYC (vest to order); B. Forman; Cachet, Four Seasons, Washington DC; Cookie M., Cleveland OH; Balliet's; Lina Lee, Beverly Hills. Hair: Anthony DeMay for Garren, New York; makeup, Alberto Fava. Details, more stores, last pages.

Lothar Schmid

VOGUE'S

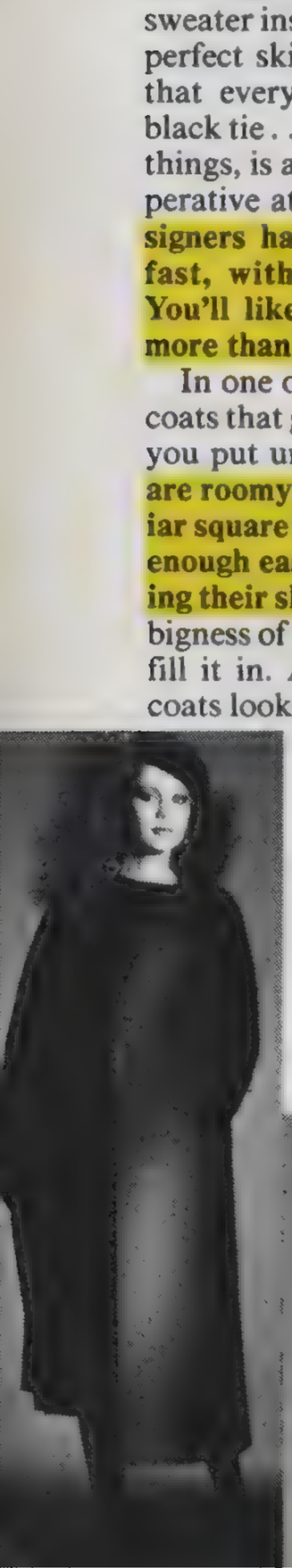
Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you're dealing in neat precise suits or in coats that can go over anything; when it's a winter white dress, new stockings and shoes, or a spare beautiful neckline

The key to dressing in this issue? With this fall's abundance of neatly plotted suits and coats and highly polished sorts of dressing, one trick to looking good, you'll find, is easing up these clothes a bit. One way to do it, simply, is adding something personal. That may mean no more than putting an old-favorite luggage-brown belt with a precise new suit . . . or choosing a small crewneck sweater instead of the "perfect" blouse for that perfect skirt and perfect jacket. It's knowing that every crisp white shirt doesn't need a black tie . . . and that a fedora, in the scheme of things, is as imperative as a muffler is: not imperative at all—but, at times, a pleasure. **Designers have solved the problem of dressing fast, with wonderfully thought-out looks. You'll like those looks best if you enter in, more than somewhat, to the equation.**

In one of the best coat years ever, there are coats that give you quite a bit of leeway in what you put under them; **the most versatile coats are roomy and, most often, cut with the familiar square shape of a man's topcoat. They have enough ease to go over a suit without sacrificing their shape,** but don't be fooled by that: the bigness of those coats doesn't demand that you fill it in. Again and again this month, these coats looked best when we kept what went under them lean, when we put a narrow jersey dress with a coat, say, the way *(left)* Geoffrey Beene did. What worked, most often, was a handbag that was soft and not too large. The boots in this issue, for the most part, are slim. They're not heavy-looking.



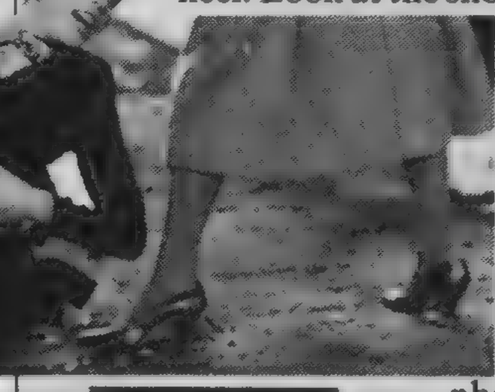
That Geoffrey Beene dress, in fact, is a good example of something else that's happening in dressing now . . . and it's something you'll see any number of times in this issue. It has to do with tops that are totally clean at the neck: new crew- and bateau-necklines that are totally spare and uncluttered looking. When you wear them, you might want earrings, but you'll add no other jewelry at the neck; you'll like your hair best if it's away from your neckline.

Under a suit or a coat, you'll find a spare, beautiful top draws as much attention to your face as a high, decorated collar.

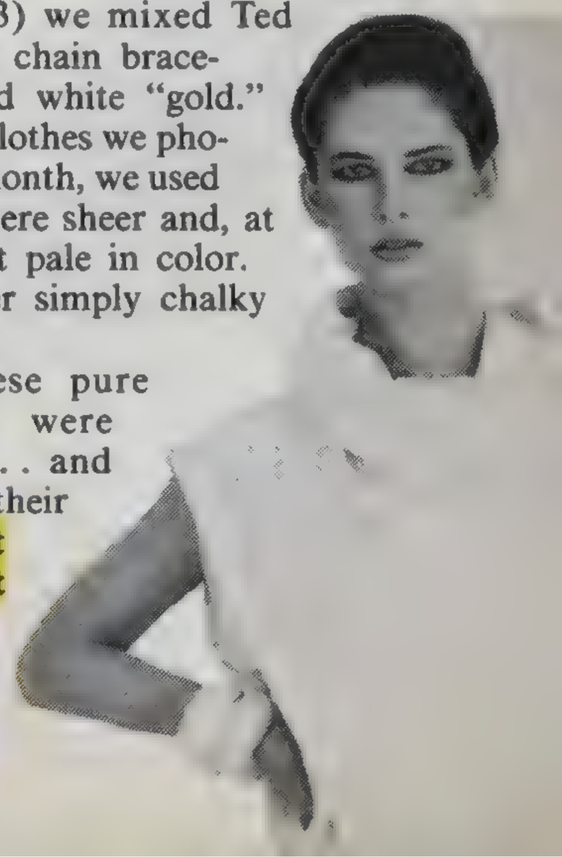
A wing collar that's turned up above a big droopy bow tied like a Romantic poet's: Clearly, that's something special, something you'll opt for less; but it's a highly effective ploy for bringing charm to some otherwise serious clothes now. **You can work a bow in any number of ways: tying a ribbon, a scarf, or a long piece of lace; you'll want something softer—more feminine—than a man's tie.** You might layer on a chain necklace of colored stones or a pin; at the neck of Gloria Sachs's white coat, *below left,* there's a white bibbed-front shirt tied with a long narrow scarf of black crêpe de Chine. In terms of ties, you'll find, what works best: generally, something about two inches wide . . . and in a thin, soft—such as crêpe-de-Chine—fabric.

If you're going to dress with ease, now, you're going to give some thought, before you dress, to shoes and stockings: This fall's clothes require more than just reaching for nude-colored sheers. If you haven't been in a short narrow black dress for night like the one *above,* you're going to feel—and look—quite different the first time you try one on with black point d'esprit stockings and black high-heeled shoes. The name of the game here: finding sheer stockings that are honestly black—not grey or taupe colored.

The biggest difference, among stockings now, is one of texture: you'll find everything from heavy lace to thin textured wools to ribbed opaques to something simply with a little more weight and depth of color than a sheer has; this season, you'll want to have more than one texture at hand to draw on. A change of stockings is one way to feel quite different in things you already own; as an alternative to a boot, a dark heavier-textured stocking with a heeled pump (see *below*) is what's going to make you feel right in some longer-length skirts now. The best bets around? Most often, you'll find, dark textured stockings and dark shoes with some degree of a heel. Look at the shoe on page 483, *far right:* That black Walter Steiger pump—whether seen on our pages or cropped out of the picture—was used a total of ten times in these Elgort photographs.



When it comes to wearing something white—a white any-season dress, for example, such as Zoran's *below*—**and you're adding accessories, you'll like them pale, non-colored and unobtrusive:** adding an ivory bracelet, say, rather than a red bangle, choosing neutral luggage-brown shoes rather than black ones. In terms of jewelry, it means the coolness of silver, Lucite, or a dull burnished metal: with Halston's cream studded top and skirt for night (page 563) we mixed Ted Meuhling's thin chain bracelets in olive and white "gold." With the white clothes we photographed this month, we used stockings that were sheer and, at times, somewhat pale in color. They were never simply chalky white stockings.



Most of these pure white clothes were strong pieces . . . and they stood on their own. **In almost any clothes that sense of pureness is one sign of modernity.** ▽

Regular, 1 mg. "tar", 0.2 mg. nicotine
av. per cigarette, FTC Report Dec. '81.

© 1982 B&W T Co.

BARCLAY KINGS

BARCLAY

1 MG TAR

99% tar free.™

The pleasure is back.

BARCLAY

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

HEALTH style

Getting enough exercise, nutrients . . . seafood's pluses . . . sights, sounds that relax . . . a diet "menu" . . . why we need pets . . .

ARTHUR ELGORT Hair, Christiaan; makeup, Angelica Novaes, New York. Details, last pages

Pet Power

Great numbers of pet-owners have known it for years, but now medical science has confirmed it: a pet can be vital to mental and physical well-being.

"The love of a cat or dog is a 'constant,' and provides an important sense of security. A pet gives a single person or the child of working parents someone to come home to, and, maybe even more importantly, a pet is a source of laughter, an essential ingredient of a healthy life," says Michael McCulloch, M.D., clinical instructor, psychiatry, University of Oregon Medical School.

Owning a dog can also improve your fitness level, as it "gives you a built-in reason to get outdoors, helps you stick to a walking or jogging program. Walking with your dog, you're also more likely to be spoken to than when walking alone."

Pets are not only a focus of attention; they provide a much-needed outlet for expressing affection. "Scientists are learning more and more about the importance of touch in our lives, its role in making us feel complete," notes Aaron Katcher, M.D., associate professor, psychiatry, University of Pennsylvania. "Stroking and talking to a pet is a non-threatening, fulfilling form of intimacy that can 'lift' a depression, ease feelings of disappointment. Also, people can become so relaxed when talking to pets that their blood pressure is lowered."

More than just a companion, a pet can reduce stress, improve overall health and well-being . . .

ACHINESS

is our body's way of telling us to slow down, take it easy. Frequently, it's a sign of doing too much exercise too soon, of neglecting to warm up or cool down, or of overexercising for the shape you're in," says John G. Yost, Jr., M.D., resident, orthopedic surgery, Lenox Hill Institute of Sports Medicine/Athletic Trauma, in New York City.

"Muscle aches indicate muscle tightness, the body's reaction to overuse. Pain usually starts about twenty-four hours after exercise and can last up to a week. Heat—a hot towel, heating pad—can soothe muscle pain, but don't start exercising again until the pain subsides. Then, ease back into activity slowly, starting with gentle stretches, concentrating on the area that is tight."

What of aches or pains that only occur at certain times or in certain weather? "Incorrect posture can cause tightness at night. Stiffness in the morning can be a sign that your bed is too hard or too soft. If the pain is in your joints, it may be an old injury 'acting up,' or you may be developing arthritis. While the exact mechanism is not understood, joints do seem to respond to changes in barometric pressure and joint pain often does occur before rain," says Dr. Yost.

Pain that lasts for a week should be checked by a doctor. "Bones often 'refer' pain to an adjacent muscle group, so what feels like a tight muscle may actually be a bone injury."

BERRY ALERT

Fall is a big berry season, but many fruits found in the wild are poisonous—liable to cause severe stomach upset, even death. Don't pick anything you didn't plant, says Richard Weisman, Pharm. D., director, NYC's Poison Control Center, and keep handy the phone numbers of your physician and local poison control center (most are sponsored by hospitals, city health departments), along with syrup of ipecac, which will induce vomiting, in your medicine cabinet for use only upon a physician's instruction. The syrup, of course, should be out of small children's reach.

Jhirmack shampoos, conditioners and hairsprays give your hair professional care from start to finish.

Why take chances with your hair? I won't. That's why I go right to the shampoos, conditioners and hairsprays from the professionals at Jhirmack.® Because each one is professionally formulated and salon-tested to meet your hair's individual needs.

For total hair care, start with any one of the special shampoos and instant conditioners especially formulated for your particular type of hair. Once a week give your hair a special treatment with one of Jhirmack's deep conditioners. You'll have clean, shiny, healthy looking hair — like mine. And always finish with just the right Jhirmack Professional Hair Spray for shakable hair with unshakable hold.

My hair's never looked better, never been more manageable.

So give your hair special care from start to finish. With the professionally formulated shampoos, conditioners and hairsprays from Jhirmack.

Jhirmack products. Also available in fine salons.

Jhirmack is a registered trademark of Jhirmack Enterprises, Inc. © 1982

Trade secret Jhirmack for beautiful hair.

• EATING OUT SMART •

Take this calorie-, fat-, and salt-conscious menu list from the American Health Foundation's Nutrition Kit with you when you eat in restaurants. (To order the eight-booklet kit on eating right, weighing less, send $4.50 to AHF, Dept HPS, 320 East 43 Street, New York NY 10017.)

Foods To Order Frequently

Appetizers
Fruit Cocktail Fruit Juices Melon
Fresh Vegetables
Raw Clams Crabmeat Cocktail Mussels

Soups (homemade)
Chicken/Beef Consommé Onion Soup
Borscht (no sour cream)
Mushroom Barley Minestrone Wonton Soup

Entrees
Broiled (without butter), Boiled, Baked, Steamed (in wine or juices)
Fish Chicken Turkey Cornish Hen
Lean Meats Veal Vegetarian Dishes
Pizza (cheese) Shellfish Pasta Dishes
Chef's Salad (with turkey; no ham, cheese)

Vegetables
All varieties without butter or cream sauce
Baked/Boiled potatoes (plain)

Salads
Plain or mixed greens
Oil and Vinegar (on the side), Lemon Juice or French and Russian Dressing (moderate amounts)

Beverages
Coffee with Milk Tea Juices
Skim/Low-Fat Milk
Wines/Beer (moderate amounts)

Desserts
Fresh Fruit Angel Food Cake
Single Scoop Ice Cream/Sherbet

Foods To Order Only Occasionally

Appetizers
Shrimp Cocktail Liver Paté Eggs à la Russe
Quiche Lorraine Prosciutto and Melon
Antipasto*
Herring in Sour Cream* Smoked Salmon*
Egg Roll Cheese Fondue

Soups
Cream Soups Vichyssoise Cheese Soups
Egg-Drop Soup

Entrees
Fatty Cuts of Beef, Lamb, Pork Duck Goose
Organ Meats Hamburgers
Frankfurters* Cold Cuts*
Sausages* Omelets
Fried Dishes (Chicken/Fish) Stews Goulash

Vegetables
All varieties with butter, cream sauce or fried
Sauerkraut* French Fries
Hash Brown Potatoes

Salads
Those with anchovies* or olives*
Blue cheese or Roquefort Dressing

Beverages
Whole Milk Sodas Fruit Drinks
Mixed Alcoholic Drinks

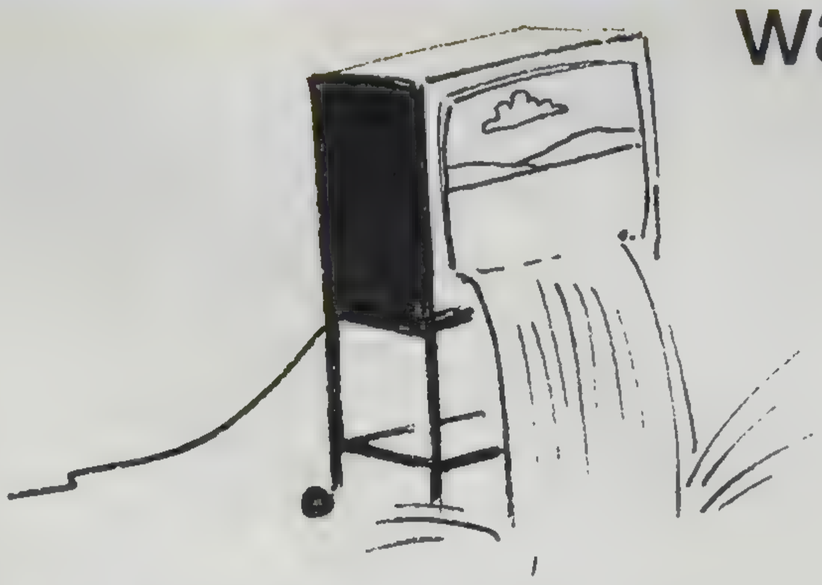
Desserts
Cakes Pies Puddings Gelatin
Ice Cream Sundaes
*These foods are high in salt.

WHAT'S NEW IN MOUTHS

Mouthwashes containing "germ-killers" have *not* been proven to be effective in preventing or treating sore throats, a scientific advisory panel recently told the Food and Drug Administration, recommending that "any medicinal claims for prevention not be allowed." An additional concern: that certain "germ-killing" ingredients might, by altering the mouth's natural chemical balance, make it easier for harmful bacteria to grow.

The American Dental Association, which concurs with the classification of mouthwashes as cosmetic rather than medically effective products, recently confirmed the validity of studies by dentists including Milton Hodosh, D.M.D., associate clinical professor, oral pathology, Harvard University School of Dental Medicine. Dr. Hodosh found that potassium nitrate, applied to the teeth daily, could reduce tooth sensitivity to hot and cold when there is no dental decay at fault. The good news for the estimated forty million Americans who have "sensitive" teeth: potassium nitrate is the active ingredient in new Denquel toothpaste.

New spot to unwind: in front of an electronic waterfall, beach



relaxation essentials: a quiet environment, a passive attitude, a comfortable position, and an object to dwell upon—be it a sound repeated over and over again or a visual symbol to stare at, says Herbert Benson, M.D., in *The Relaxation Response* (Avon). A new way some people are trying to create this ideal situation: with "Video Wallpaper" videocassettes featuring peaceful sights and sounds from nature—waterfalls, beaches, mountain streams. Some hospitals are transmitting the tapes over closed-circuit TV. . . . Proof of the relaxing power of music: a report of brain-wave experiments in which music is being used to slow down body functions prior to surgery, to lessen the need for chemical anesthesia, at an international conference sponsored by New York University and the Musicians Emergency Fund.

Disorganization, restlessness, *short attention span, dislike of reading, writing—all can be signs of a learning disability in children and adults. When helped, learning-disabled children can excel—and adults who, for example, never finished college may return to school, gain new confidence. To this end, propelled by her experience with her three learning-disabled sons, Carrie Rozelle, National Football League commissioner Pete Rozelle's wife, left, formed the Foundation for Children with Learning Disabilities (FCLD). Now, FCLD is a national organization, an example of one woman's good works reaching far. For more, write: FCLD, 99 Park Avenue, New York NY 10016.*

No nonsense®: LOOKING GREAT FOR LESS.

Looking great for less is as easy as slipping into a beautiful pair of No nonsense® panty hose. And turning a classic-style dress into a simply "sense-sational" look is just as easy. All it takes is a little good fashion sense. And a few No nonsense touches! Begin your look with this casual but intriguing unstructured jacket. Looser. Longer. Very versatile. And a great buy at only $50. Then add the extra flash only a great looking belt can bring. It's the perfect accent for any outfit. All for a perfect...$4.99!

And what could do more for less than a few, fun, color-coordinated bangles. Beautifully yours for $5 each.

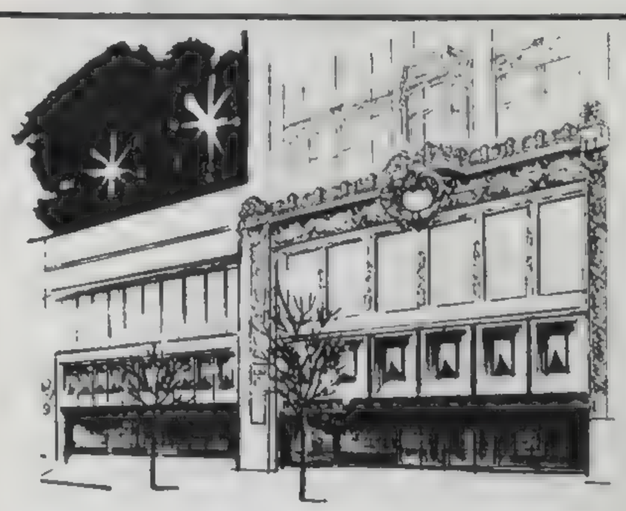
But, underneath it all is the best fashion find of all. No nonsense panty hose. In three proportioned sizes for a great looking fit. A cotton-lined, ventilated panel for cool, easy comfort. And beautifully sheer. For a terrific look that just won't quit. All at a beautiful No nonsense price. Now that's smart! And No nonsense. What looking great is all about!

No nonsense® panty hose are available in food, drug and other stores.

© 1982, No Nonsense Fashions, Inc.

No nonsense fit, comfort, and terrific looking legs. All at a No nonsense price.™

To receive your full-color catalog (M899989X), send just $2.00 (applicable toward your first purchase) to:
NIGHT 'N DAY INTIMATES
Dept. EM-1017, HANOVER, PA. 17331



THE ENCHANTMENT CONTINUES...
Discover the very special charms of Gidding-Jenny. Our award-winning catalogs deliver a year's worth of captivating apparel and accessories right into your hands ... including our celebrated Christmas book. Order the year's series today, all for just $5.00.

Name _____
Address _____
City _____
State _____ Zip _____

GIDDING Jenny
Eighteen West Fourth Street
Cincinnati, OH 45202
V

LASER "LIFTS"

"non-surgical" face-lift? It sounds too good to be true—and *is,* says the American Society of Plastic and Reconstructive Surgeons in a complaint filed with the Federal Trade Commission. "Laser face-lifts," advertised by chiropractors and beauty salons, use "helium laser beams, which produce red light and a sensation of warmth. There is no scientific proof that this beam, roughly equivalent to a flashlight's, can have rejuvenating effects," says Bard Cosman, M.D., professor, clinical surgery, Columbia University College of Physicians and Surgeons. One reason women may be drawn in: "The heat may cause temporary swelling, making wrinkles less apparent for a few hours or so. In the long run, though, repeated swelling and stretching of the skin may add wrinkles, not remove them," says Joel M. Noe, M.D., assistant professor, plastic surgery, at Harvard Medical School.

Try lemon as a salt substitute: float slices in soup, squeeze juice on baked potato, vegetables

KNEE

pain may be more of a problem for female sports players than for males, reported Letha Hunter, M.D., Peachtree Orthopaedic Clinic, Atlanta, at a recent conference on female physical performance held at West Point. "The greater width of a woman's pelvis seems to put more stress on her knees; but, as with many sports injuries, this can be minimized with proper pre-sports training," says Dr. Hunter.

"The vast majority of knee injuries in both sexes are caused by a lack of strength in the supporting leg muscles. Every time the feet hit the ground in a sport like tennis, volleyball, basketball, or jogging, stress is put on leg muscles and joints. Swimming laps with a kickboard, doing weight work, leg stretches and flexes, plus warming up before sports can help to condition the legs."

Another frequent contributor to knee pain: wearing the wrong shoes. "A jumping sport, be it jumping rope or basketball, requires a cushioned flat-soled sports shoe, not a raised-heel running shoe designed for forward movement."

Water is "the most important nutrient," and one that you may not get enough of, especially during exercise. To improve athletic performance, drink water up to one-half hour before a warm-weather workout, plan water breaks during exercise, and eat more complex carbohydrates to build water reserves, according to Ned Bayrd and Chris Quilter in "Food for Champions" (Houghton Mifflin).

ANDREA BLANCH

SAY IT
WITHOUT
SAYING A
WORD.

L'erin. Dazzling nail colors that speak your every mood. 24 colors that keep right on dazzling—the L'erin Advanced Formula with acrylic wears strong and shines long. Chip and peel-resistant and absolutely irresistible. So let L'erin speak for you. Say inviting with lush creams. Say exciting with luminous frosts. Say it all with L'erin Color Glaze. Now! Advanced Formula.

LET L'ERIN® COLOR GLAZE® DO THE TALKING.

Our featured shade is Wild Mulberry.
Suit: Barney's Hat: Patricia Underwood
©1982 L'ERIN

"MY DIET SECRET?"

UNICAP M®

ONE UNICAP M TABLET DAILY REPLACES LOST VITAMINS AND MINERALS–AND IT HAS LESS THAN ONE CALORIE.

Secret? Well, maybe. Smart dieters have always known that when they reduce their food intake they may miss out on some important vitamins and minerals. So they take Unicap M. One tablet daily provides 100% of the U.S. Recommended Daily Allowance of 10 vitamins—and of minerals like iron, iodine, copper and zinc. All in one tablet that contains less than one calorie!

If you didn't know about Unicap M, it's a nice secret to know. If you did, *share your diet secret with a friend.*

SHARE YOUR DIET SECRET WITH A FRIEND.

Gift from the sea...

A growing nutritional awareness is encouraging increased seafood consumption—and for good reasons: it's low calorie, low carbohydrate, low fat, low sodium, and (unless it's shellfish) low cholesterol. How seafood is prepared, however, can reduce its advantages: frying adds fat; creamy sauces add calories; salt adds sodium. Poaching leaches away some water-soluble vitamins, but steaming leaves seafood's nutritional value intact.

The growing passion for *raw* seafood—such as clams, seviche, or sushi—prompts the warning of Charles Reisberg, assistant commissioner for Environmental Health Services, NYC Department of Health: Choose *only* restaurants that observe the highest sanitary standards. Though there have been few illnesses involving scallops, raw clams can carry hepatitis; some raw fish, harmful bacteria and parasites. He suggests that raw seafood must be fresh and chilled . . . any with off-odors must never be eaten . . . live oysters, clams, and mussels with shells not clamped shut should be discarded.

SUSAN WOOD

While cooking destroys parasites and bacteria, if you have any doubt about seafood, throw it away.

If you feel ill within two days of eating raw seafood, call a doctor.

Seafood: nature's almost perfect "health food"

Twenty-four-hour contacts: *The newest, closest thing to naturally perfect vision, extended-wear lenses (Hydrocurve is one manufacturer) can be worn non-stop for up to two weeks, then must be removed and cleaned by the wearer or her doctor. Says Spencer E. Sherman, M.D., assistant clinical professor of ophthalmology at Mount Sinai School of Medicine, NYC, author of A Consumer's Guide to Contact Lenses (Dial), "They're a boon to travelers, campers, doctors on call, people who have difficulty inserting and handling contacts. But they're not for everyone. Some patients can't tolerate extended-wear lenses. The doctor must measure the risks to eye health, such as discomfort and—more rarely—infection." Because extended-wear lenses need replacing after about one year, they're costly. But if they're right for you, they're terrific. . . .*

Q&A

Getting what you need: from exercise, the foods you eat

I have heard that it's important to get thirty minutes of aerobic exercise three or four times a week. Can I break this up and do it for fifteen minutes each morning?

We took your question to Kenneth H. Cooper, M.D., director, the Aerobics Center, Dallas.

"In order to have any impact on heart and lung fitness, aerobic exercise must be composed of *continuous* movement for thirty minutes at least three times a week, or for twenty minutes at least four times a week," he told us. "The reason: Our cardiopulmonary systems are basically lazy and need a great deal of prodding to begin working more efficiently. The first five to ten minutes of any aerobic activity—be it fast walking, bicycling, or jogging—does little more than 'warm up' the heart and lungs, while the next fifteen to twenty minutes produce the all-important results. In short, anything less than twenty or thirty minutes of *sustained* aerobic movements may improve overall strength and flexibility, but will not strengthen or train your heart and lungs."

I often skip breakfast and have little time for lunch, then eat a big meal at night. Must I really eat three full meals a day to be healthy?

"While there are no set rules governing the proper times to eat, it is difficult to meet all your nutritional and energy needs in one meal a day," says Elizabeth D. Munves, Ph.D., professor of medicine and director, nutrition division, University of Medicine and Dentistry/New Jersey Medical School.

"Skipping breakfast can also lead to low blood sugar and an 'energy lag' by mid-day. Even if you are not hungry when you first get up in the morning, you should eat a breakfast-like meal by 10:00 or 11:00 A.M. Grabbing a sweet doughnut or pastry is not the answer; sugary foods provide 'empty' calories, can give you a quick energy high followed equally quickly by an energy low.

"What you need is complex carbohydrates or protein, which break down more slowly, give you 'time-release' energy. One solution: keeping single-serving boxes of cold cereal in your office, adding a pint of skim milk and drinking a glass of orange juice if you didn't have one that morning. Cheese and toast, or peanut butter on apple slices are other choices.

"Depriving your body of nutrients can make it more susceptible to disease. Lack of appetite should be brought to a doctor's attention, as it can signal illness." ▽

DELFEN IS MORE THAN A CONTRACEPTIVE.
TO MILLIONS OF WOMEN,
IT'S PEACE OF MIND.

With DELFEN* CONTRACEPTIVE FOAM you have the peace of mind of knowing there's no other vaginal contraceptive method you can get without prescription that's more effective. DELFEN provides potent protection the moment it's applied.

You also can feel confident that DELFEN won't interfere with your body, because it's gentle to delicate tissues.

The safe and sure protection of DELFEN has been proven by clinical tests. And by the successful experience of millions of women and their doctors for over 15 years.

DELFEN FOAM is effective when used according to directions. However, remember no method of birth control can guarantee against pregnancy. Any questions about your contraceptive program should be discussed with a health care professional.

ORTHO
ORTHO PHARMACEUTICAL CORPORATION
CONSUMER PRODUCTS DIVISION
*TRADEMARK © 1982 OPC

DELFEN. The first choice of women. And their Doctors.

"THE LAST SITTING"

(Continued from page 522)

is very pure. Vogue is the ultimate in the world of fashion. You try to make something worthy of that, something classic.

The only thing I regretted with all this black and white was that I didn't have daylight. Daylight is unique because it's natural. Like Marilyn. The real thing usually possesses subtleties that simply can't be recreated artificially. A beautiful daylight portrait has more texture to it—it has an intensity that holds your attention just a little longer than one lit with a strobe. If I could have Marilyn in my daylight studio, the pictures would be even better. But we were working in a dark room, and the sun had long since dropped away behind the California hills. And I had come a long way from the days when I refused to use anything but daylight.

I knew how to come as close as possible to the quality of daylight using strobe lights. Strobe had the advantage of being able to stop action faster. With Marilyn I wanted to shoot fast. Even standing still her expressions were so fleeting, her moods so mercurial, I never knew how long she'd hold still for me to click that shutter.

She was beginning to lose patience. I could see it on her face. She had been a good sport, but it was well after midnight, and the fashion was wearing thin. Besides, if I was drunk by now she was far from sober herself. I'd been sticking to Dom Perignon, but around the middle of the sitting I noticed that someone was spiking hers with 100 proof vodka. That was a guaranteed way to get her very bombed. It could also create a very volatile situation.

One thing I knew for sure—it wouldn't be any fun to get in Marilyn's way if that combustible mixture ever ignited—and I could feel the storm clouds gathering.

I got down on my knees in front of her to shoot a low angle shot. Suddenly she seemed so cold . . . I had the crazy idea that maybe she'd take pity on me if I knelt down to pay respect to her as the greatest symbol of woman that America had ever created. What I envisioned was an image of Marilyn that would be symbolic and sexy. I saw her in the nude wrapped in a chiffon American flag. That would make a great picture. Unfortunately there were no chiffon stars and stripes around. Instead, there stood Marilyn in a black dress, looking down at me. Getting madder.

"Why don't you direct a movie?" she said out of the blue.

"Uh-huh," I said, without lowering the camera from my eye. Direct a movie? I was having enough problems getting a few great photographs.

She picked up her champagne glass, took another sip and said, "What's your premise?"

My premise? What a strange question. I didn't know what my premise was. I didn't know a photograph needed one. I didn't know how to answer, so I flashed off a few more frames on my knees to distract her. Usually when I am looking up at a woman, she seems more beautiful. It's sexier in a way. But Marilyn wasn't yielding.

I could feel her slipping away through my fingers. Admittedly we'd been working for hours. I'd done all these fashion shots for Vogue, and they were beautiful, but what did I really have of Marilyn? Of course, I hadn't come here to get *her* . . . but that *was* what I really wanted, wasn't it?

But more, even more than that, I wanted something no one else could get from Marilyn, captured in a photograph forever.

That was my premise. I was down on my knees to her and I wanted her to award me herself. To knight me by giving herself. And she was saying, *You're too talented to be given something so easily.* Not in words, but by the way she stood there looking at me, by the challenge in her eyes.

Marilyn and I had unfinished business, it seemed. I wanted something more from the pictures, and she wanted more from me as a person. I could sense it.

But what?

I got to my feet: "I think we've done enough of this dress," I said. "Let's take a break."

Why was I so tired? The first time we'd worked all night without fatigue. Of course, then we'd been doing what we wanted. We hadn't had the whole Establishment to please.

As I went to get a glass of champagne, I remembered the little heart-shaped pill in my pocket. The doctor had said, "If you get tired in the afternoon, take half." I was certainly tired. And there was no way I was going to stop until I got what I wanted. Maybe that little pill would help keep me going.

I took it out of my pocket. The little pink heart complemented the yellow of the champagne and the green of the bottle. I broke it in two, put half in my mouth, took a sip of Dom Perignon, and swallowed.

Nobody, now, has her vulnerability

All the craziness of the sixties really began for me at that moment. But I didn't know that. All I knew was that after a few minutes a kind of cold energy flowed into my bloodstream. It wasn't much, just enough to bounce me around a few times and put a nice sharp edge on my fatigue.

Babs had dug up yet another black dress, and I was ready for anything. But Marilyn had had it.

"Do we have to do any more fashion?"

"We're really almost finished," I said. "Just one or two more dresses."

"I'm tired of all these clothes," she said. "Isn't there anything else to shoot around here?"

She looked around and then she walked off the white no-seam and grabbed a flimsy bed jacket that was lying casually on a chair near the strobe. I had tossed it there as a "no" when we were going through the clothes earlier, because Babs said it was bad fashion, and I didn't think much of it either. But Marilyn zeroed right in on it.

"Well, what about this?" she demanded, holding it up. It was a double layer of frills over black chiffon. "Is this fashion?"

"Well, I didn't think it was that nice," I started to say. But her mind was made up.

"I think it's *very* nice," she said, and she stormed off into the bathroom to change.

I looked at Babs. Babs looked at me. I shrugged, as if to say, it's not my fault. *I* didn't tell her to put it on.

"Bert, this is a waste of time," Babs said. "We can't run a picture of that. It's terrible. Tacky."

I said, "I know, but what am I going to do? It's late, and she's really been working hard. I'd better do a few pictures of her in the bed jacket."

The bathroom door opened, and Marilyn came out in this *thing.* Two layers of chiffon, a towel around her bottom, and that's all.

Babs winced. Kenneth threw up his hands.

Marilyn ignored them.

She came right up to me and lifted one layer of lace. I could see right through the sheer black chiffon . . . those beautiful breasts.

And she said, "How's this for thirty-six?"

She didn't mean her bust size. She meant her age.

I looked her straight in the eye, "I'm not afraid of you, Marilyn."

I turned to Babs. "Why doesn't everybody just leave the room and let me shoot her alone?"

Babs said, "I think that's a good idea, Bert." Everyone got up and began to file out of the room. As they were leaving Babs said, "We'll be right out here if you need us."

"Great," I said, and I closed the door and locked it.

I turned around. Marilyn Monroe stood in the center of the room, backlit, with nothing on but a towel and a little bit of chiffon. Waiting.

We were alone. There was no one to tell us to shoot another dress or straighten another hair. This was just for us. Our scene . . . the brash photographer from Brooklyn and the sexiest woman in the world.

"What do you want to do?" she said.

What did I want to do? I didn't know where to begin. Looking around the room for a starting point, my eyes went straight to the daybed in the corner. I walked over to it, scooped up the lenses and boxes of film strewn on the bedspread, and pulled off the spread and blanket, leaving just the white sheets. Still cradling my Rolleiflex in one hand, with the strobe cord dangling, I dragged the bed to the middle of the room where the lighting was focused. Marilyn was watching.

"Here," I said. "Why not just get in the bed?"

Marilyn lay down between the bedsheets.

"Why don't you take the towel off?" I suggested. "It'll make bumps."

She reached down under the sheet, and then she raised her arm up high and handed me the towel. I took it and put it on the other side of the room. As I turned back, I caught a glimpse of her in the mirror we had used during the fashion shooting to show her what she looked like. I put on some music, picked up the bottle of Dom Perignon, walked backward toward her, watching her in the mirror, and sat down on the edge of the bed. Now I saw myself sitting beside her in the mirror. It was like a dream. In front of the mirror were her shoes, an empty bottle of Château Lafite-Rothschild, a cable release, and some used film boxes.

I picked up my Nikon and shot a picture of me and her.

She was really on, rolling around on the bed and giggling. I sat there trying to figure out the exposure without taking a Polaroid. I didn't want to do anything to turn her off. Because whatever else this was, it was one hell of a photographic opportunity. Here she was, ready to be something I'd never seen in the movies or anywhere. Right before my eyes, she was turning into an animal made of light. There was no time to stop. I set the camera at f/8.

I took a few shots, with the bed jacket falling down, and then I stopped. It wasn't right. I

was taking bad pictures; I could feel it. Momentarily I was at a loss. But when I'm taking pictures, I trust my intuition. If something's wrong, all I have to do is *stop.* I simply stand there, and after a few moments what I have to do will come to me. It didn't take long to figure it out.

"You know," I said, "you're beautiful. But that bed jacket is . . . it's not . . . well, frankly, it's terrible. What are we going to do with it?"

"I'll take it off!"

"Why don't you do that?"

"But what should I wear?"

"You could just wrap yourself in the sheet," I suggested.

"Oh! Okay." And she wriggled out of the bed jacket under the sheet, while I kept on shooting.

The bed jacket slipped to the floor.

There was nothing but a sheet between me and the fire.

What was I going to do now?

"Just a second," I said to Marilyn. I went to the door and opened it. "Kenneth, could you come in here for a minute?"

"Sure, Bert," he said. He came in. Marilyn was lying on the bed with the sheet pulled up to her chin.

I said, "Could you just fix her hair a little bit?"

"Yes, of course," he said, and he brushed her hair out with that magic touch.

"Okay," he said, straightening up. She really did look much better.

"Thanks a lot," I said.

I walked him to the door. As he left he turned and asked, "Do you need anything?"

"Well . . . we could use some more champagne," I said.

He went out and handed a fresh bottle through the door.

"Okay, thanks very much," I said. And I closed the door again.

I heard a giggle behind me. I turned, Nikon in hand.

Now she was really ready. She felt pretty again.

I filled her champagne glass beside the bed and stepped back to watch her through the camera.

She reached down for the glass. Her leg flew up, and the sheet came flying off. "Oops!" she giggled as she fell toward the floor, one hand on the champagne glass, the other clutching the sheets. *Blam* . . . I shot. She looked up and took a drink of champagne. *Blam!* I couldn't resist shooting. She looked at me strangely, as if she was wondering just what I had in my mind. And what *did* I have in mind? Nothing but the pure magic of this moment. I couldn't speak, I was so excited. *Blam!*

She was rolling all around the bed, and I was shooting. *Blang. Blang. Click. Click.* There was no time to check exposures, it was all happening so fast. Somehow she crawled on top of the sheet. I said, "Why don't you lie so that nothing shows?"

"How?"

"Well, if you hang one foot off the bed, I can only see your back."

"I need another glass of champagne," she said.

What I wanted was a totally stark clean beautiful nude—no clothes, nothing between her and me but the air. We were moving there . . . getting closer. *Blang* . . . I moved closer . . . *blang* . . . closer . . .

I was standing right above her.

But I didn't make that last step, where vision dissolves into touch. Not yet. If I did what I wanted to do now, it would be over too soon, and the energy that was creating the pictures would dissolve—ffffft! So instead of reaching for her, which was what I wanted to do, I stayed right on the edge, at a magnetic distance that was like the opposite of touching. I wanted to take the time to dwell on the sight of her, and not go past.

That *energy of observing* is marvelous. When you desire someone so much, and she's right there in front of you, there's something very special about *not* touching, and just letting *the light* caress her. And the camera plays a very powerful role in all this. Because you've got love coming through the lens. You just let it in and click! Close the box, and you've recorded impressions of that love, that energy, in photographs you can print and preserve.

Ours is the first age that has been able to do that. There are no photographs of Cleopatra, no prints of what Paris saw and felt when he gazed at Helen of Troy. They're like dead stars: The light from them no longer reaches us. But there *are* photographs of Marilyn Monroe. The *same* light that touched her passed through the lens of a camera, leaving these pictures of her.

I stood beside her bed looking down at her, so close I could feel the heat of her skin. I didn't know whether to be her photographer, or to hold her. Since I was thirteen, I had dreamed of a woman who would roll around on a bed with me and do everything I ever wanted. Now I had found that woman. She was vulnerable and drunk and tender and inviting and exciting. But I had a camera in my hands and a drug in my veins.

The 'sixties began for me that night

My mouth was dry. My desire all seemed to be drawn up into my head and my eyes. I just kept on going into that desire, expanding that space, making it brighter and brighter and brighter. The shutter feverishly clicked and whirred. In the whole world there were only the two of us, a man and a woman, alone together in that magical space of flashing white light.

How long were we out of this world? Gradually the intensity subsided. Marilyn looked at me with a sleepy intimacy. I captured that look. The flashing of the strobes got slower.

The flashes stopped.

She was quiet, her eyes closed.

She was mine . . . alone, all mine. What was I going to do next? Take off all my clothes and get into bed with her? With all those people sitting out there waiting for us?

Come on, Bert, whispered my demon. *The greatest opportunity any man could ever dream of, and it's right in the palm of your hand! You'll never have this chance again.*

No. I didn't want Marilyn Monroe this way.

It was late; Babs, Kenneth, and Peter were waiting patiently in the other room. Or had they gone home? I wasn't about to open that door and see. They were probably still out there, tapping their feet, or maybe half asleep. How long had it been? Ten minutes? Twenty?

My half a Dexedrine was beginning to wear thin, and I could feel fatigue creeping up. There was no reason to take any more pictures. I had shot everything I could.

Marilyn moved a little. I sat down on the bed next to her. I could hear her breathing. At least she's alive, I thought. I looked at her. She was just lying there beside me, peacefully, her eyes closed.

Or was she?

Maybe she was just waiting for me to . . . after all, why had she lifted up the veil and let me throw everybody out of the room? She had been in the mood for *something.*

But what?

Maybe I should kiss her. Why not?

I leaned over her . . .

As my lips touched her, she turned slightly away.

"No," she said.

My heart sank. I felt defeated.

But Marilyn didn't move. She didn't scream. She didn't sit up and slap me. She just crept back into her trance. I told myself all I had wanted was to pay tribute to the goddess of love on the altar of her lips. I cared about her enough to kiss her.

Of course there were other thoughts. Maybe all I was doing was trying to make a dumb pass at her, and not getting very far.

I sat there trying to feel better.

But, if she'd been insulted, wouldn't she just get up and leave? She didn't want to *kiss* . . . but maybe she wanted to make love.

I put my hand under the sheet and touched her skin.

The room stopped moving. Everything became silent.

She nestled closer.

The energy between us was pure magic. We were inches away from pure erotic pleasure.

She wanted to make love.

She was ready.

I was the one who stopped.

Why?

I've asked myself that question many times, and I've come up with many answers: marriage . . . prudence . . . cowardice . . . destiny . . . Dexedrine . . . But at that moment I think the truest one was that I cared too much for her. My desire for Marilyn was pure, it bordered on awe. To make love to her would have been too much . . . and not enough.

Slowly I withdrew my hand.

Marilyn's eyes half opened and she stretched. She looked up at me, and said.

"Where have *you* been so long?"

Those were her last words to me that night.

So long.

And then she was asleep.

It was Sleeping Beauty in reverse. The prince was supposed to wake her up, not put her to sleep.

I stood up and picked up my camera. One more picture. The lighting was all wrong, and I didn't have the foggiest notion of what the exposure was. It wasn't even a good picture. But I had touched one of the sweetest of God's creatures and it seemed right to take one last shot of her.

I wanted her profile against the pillow. The only way to get that was to stand over her. I climbed up on the bed in my stocking feet. The shutter softly went click.

She didn't stir.

I stepped down off the bed and looked around the room. It looked like a bomb had hit it. Champagne bottles all over the place . . . her shoes in one corner . . . a bottle of Château Lafite '55 on its side . . . a half-empty glass still standing.

I carefully opened the door.

Everybody was still sitting there, half asleep. They looked at me. I closed the door softly.

(Continued on page 580)

Train for a CAREER in the FASHION INDUSTRY!

No previous experience needed! Learn at home in spare time! Even beginners learn fast...everything you need to know for an entry-level job that can start you on the road to a fabulous career as a fashion buyer, designer, media consultant, or other exciting fashion job in promotion, publicity, television, publishing, bridal consulting...or even your own business when you have the experience.

Experts show you what to do, how to do it! Everything explained in easy-to-follow lessons with plenty of pictures, diagrams and drawings that even a beginner can follow...how to design fashionable clothes, how to develop fashion campaigns and promotions, how to merchandise for department stores and manufacturers. No need to quit your job or change your daily routine. Learn at your own pace with no time wasted going to class. Instructors are as close as your telephone, and we pay the bill! Use our toll-free 24-hour home-study hotline for your questions as soon as you enroll.

• SEND FOR FREE FACTS!
• No Cost • No Obligation
• No salesman will call!

N50

ICS SINCE 1891 **School of Fashion Merchandising**
Fashion Circle, Dept.WD092, Scranton, PA 18515

Rush me free information and color brochure telling how I can train for a career in the fashion industry at home in my spare time.

Name _____ Age _____

Address _____

City/State/Zip _____

"THE LAST SITTING"

(Continued from page 579)

"Well," I said, "I'm finished. She's asleep," I added. "I'm going for a walk."

And I left the bungalow.

The east was just beginning to get light. The night was cool and blue-black, and the tiny stars seemed even farther away than usual. I walked slowly around the bungalow. I wasn't happy, I wasn't depressed. I felt detached.

I walked around the corner of the bungalow. And there, behind the bedroom where I had left Marilyn asleep, were two Japanese cooks in their tall cook hats peering through the window. I had pulled down the shade in the studio so that the window was blacked out, but there was still a crack where light streamed through.

What a story they could have told if we had made love! As it was, they'd seen enough. I'd gone right up to the edge with her.

The next day she didn't show up. Late in the morning, Babs told me that Pat Newcomb had called and said Marilyn wasn't going to work today.

Why not? Had I gone too far with her? I immediately began to imagine all kinds of crazy things.

Then I wondered whether she was all right. She must have had quite a hangover. All that champagne and vodka . . . It wouldn't be at all surprising if she didn't feel like working today. That was probably it.

Then the phone rang again.

It was Pat Newcomb, asking whether Babs and Kenneth would come over to Marilyn's house at one o'clock. I wasn't invited. So Kenneth and Babs went off leaving me sitting there in the Bel-Air Hotel. I didn't feel great that day.

The two sittings had gotten gradually more and more intimate. It was building to something. Then all of a sudden I was nowhere. What had happened?

Peter and I cleaned up the mess in the studio, organized all the film I'd shot, and got things ready just in case there was going to be a shoot the next day. The rest of the afternoon was sunny and boring. Without Marilyn everything seemed to stand still. There was nothing for me to do but sit around and imagine the worst. I couldn't help thinking about what was going on over at Marilyn's house.

Maybe it had nothing to do with me. Maybe she had some kind of appointment or a date that night and wanted to get made up and wanted her hair done. Otherwise why would she have requested the editor and the hairdresser? Then there was the other possibility and that one seemed a lot more likely to me. The one where she's telling them all the terrible things I said and did to her. At this very moment she was probably saying, "I'll never work with that photographer again." Or worse, she could be making a big joke out of it. They were probably having a good laugh. At my expense.

What did I feel so guilty about?

My desires. What else?

I was a true child of the forties and fifties, those sexual dark ages. So was Marilyn, but Marilyn was a little bit ahead of her time. She had been called a sex symbol, as if that was something to be ashamed of, and her response was, "I'd rather be a symbol for sex than for some of the other things people are symbols for." Sex wasn't a dirty word for her. It still *was* for me.

And those nagging thoughts kept popping up. Why hadn't she shown up? Why hadn't I been invited?

Well, Bert, I said to myself, stop torturing yourself. You've shot a carload of unique shots of the most glamorous star on earth at her earthiest and most glamorous. Isn't that enough? Forget your fantasies about Marilyn. You were probably deluding yourself, anyway.

And then Babs came back and said, "She'll be here tomorrow."

When she came in for the third shooting, everything was very different. Especially Marilyn and me. Sober, subdued, not very talkative. There was nothing to say. And then there were all these people around us again: Kenneth, Babs, Pat Newcomb, Peter Deal.

We took some pictures outdoors, casual black and whites. I gave her my camera, and she took my picture. I took a picture of her holding the camera. We kidded around. But there was a distance there. You could feel it.

And then all of a sudden I remembered that I still hadn't done the picture I'd come for—that one black and white that was going to last forever, like Steichen's Garbo.

"I want to do one more picture," I said. "A beautiful head shot." Babs said, "Oh wonderful! We could use a great beauty shot. Kenneth will do the hair." Everybody was very excited.

I knew how I wanted to do it. One day when I was taking pictures of a girl, she said, "What should I do?" On an impulse I said, "Lie down." She said, "Okay," and I took her picture standing over her. It's very sexy that way, because the girl lying down feels receptive and pretty, and the photographer is in a position of

THE 1982 METROPOLITAN MUSEUM OF ART CHRISTMAS CATALOGUE

THE METROPOLITAN MUSEUM OF ART BG12
255 Gracie Station, New York 10028

Please send me the new 116-page Christmas Catalogue: a selection of more than 500 unusual gifts, reproduced from works of art in the Museum's collections. Glass, silver, porcelain, jewelry, prints, books, Christmas cards, and more. Prices from less than $5 to more than $500—with a wide choice of presents between $10 and $50. Enclosed is $1.00 to cover mailing costs.
*Mailing date September 1.

Name _____

Address _____

City _____ State _____ Zip _____

power.

I was going to do one of those pictures of Marilyn. But I wasn't going to do it just standing over her with a wide-angle lens, because you get distortion using a wide-angle right up close. Telephoto would give a perfect close-up without distortion. But I would have to get way up high, on a ladder or something. I'd be moving away to get closer . . . using distance to capture the intimacy I would have had with her if things had been—different.

I built up a kind of scaffolding out of a table and a chair and I climbed up on it. The proportion still wasn't right; it needed more height. I added another chair. I had to be directly above her. I wanted her looking straight up into the eye of the beholder. As if he were making love to her. Whoever looked at this image of Marilyn would be stricken the way I had been. And she would give him back her love in that look. And they would be together for all time . . . it would be a picture of what might have been.

Everybody was working: Kenneth combing Marilyn's hair, Babs arranging a string of pearls around her neck. I was way up there in the dark, looking down on her lying there with her hair spread out.

Marilyn was a little pensive, and I wanted her laughing, alive. So I said, "Could someone turn her on, please?"

Babs offered her some champagne.

"No, no," I called down. "She can't move out of that position. Talk to her. Pat, talk to her."

Pat said to Marilyn, "What about those two loves in your life?"

Marilyn started to giggle.

I didn't know who Marilyn's lovers were but she obviously enjoyed thinking about them. She was laughing, looking over at Pat, and I said, "That's great! But look up here, at the camera." And to draw her attention to me, I said, "How *about* those two men . . . "

She was on, and the strobes were clicking, and the light was bouncing around, tinkling down, Kenneth came over with a handful of sparkle and scattered it in her hair. The pearls were around her neck, and she was laughing, free. And I whispered to myself, "Boy . . . how far out . . . " I really *had* her. The light was just right. Everything began to move a little faster.

It was coming—the moment I was looking for.

A lot of pictures I take are not the real picture. They're the picture before the picture, the picture leading up to the picture—and then I get *the* picture. I see it through the lens as I'm shooting and I know it's the one. Exactly how I see it depends on the camera. On the Nikon and the Hasselblad you're looking right through the lens, so the shutter goes black when the actual picture is taken. On those cameras I don't see the picture itself. I keep shooting right up to that instant when I feel, I know, it's about to happen. Then I push the button and on that black space I project the picture. The Rolleiflex doesn't do that, because it has a twin lens. But then you don't see the actual picture either, because you're seeing through the upper lens, and the angle's slightly different.

Either way, you never see the picture that you're taking. At that perfect moment you just have to close your eyes and jump. And when that moment comes, it's a zillionth of a second. It will never be repeated again, it could take all eternity to get it back. You have to grab it.

Looking down on Marilyn, I could see it happening. I was entering that space where everything is silent but the clicking of the strobes. She was tossing her head, laughing, and her arm was up, like waving good-bye.

I saw what I wanted, I pressed the button, and she was mine.

It was the last picture.

"Okay, I got it," I said, and I climbed down. It was all over. Marilyn left with Pat Newcomb, and we all packed up and got ready to leave.

As we were leaving, Babs Simpson said, "What's going to happen to that poor girl?"

Poor girl?

I didn't quite see what Babs meant. I didn't feel sorry for Marilyn. I just figured I had done the best I could. And now I was going home.

I was a lucky guy: I had a home to go home to. In that respect, I knew, I was happier than Marilyn. I could look my wife straight in the eye if she asked me if I'd slept with Marilyn Monroe. It felt good to have a clear conscience. I was glad that it had turned out this way. Wasn't I?

My love affair with Marilyn had been photographic. It had all the energies a love affair should have and none of the problems. We had lived out the whole life of a great love in the span of three days: attraction, seduction, the big separation and the return, the making up and the final parting. We had come close, very close, to the real thing. And whatever I brought back, whatever is here, is the result of distilled desire.

If you want something, sometimes you've got to go right to the edge.

I took the Red-Eye home, came into my house at dawn and kissed *my* Sleeping Beauty. This one woke up, smiled and said, "I love you." Our blond baby slept peacefully in the next room.

The next morning I went straight to my lab. The jet stream of bubbles from the nitrogen burst reassured me that the development was in good hands. I told my darkroom man, Gar, that there were to be *no* mistakes, and to develop the film very slowly, one roll at a time if necessary. These were going to be the most gorgeous prints we had ever made.

Gar knew how to make prints the way I liked them, and I had built him the best darkroom setup money could buy. Not for color. Color was too complicated. It was technical—not a creative process, and it was better done outside in a color lab. But making a black-and-white print is an art. I shot in many tricky lighting setups and I could get the prints the way I wanted them only if the quality of the negatives was superlative. So I had spared no expense to make them that way. I'd spent about six thousand dollars just on sinks to develop the film in so that each negative would be perfect—sharp, clean, no dirt. Then Gar and I would work on a single print for hours or even days, making rough print after rough print until we were satisfied.

I had used some risky lighting with Marilyn and I knew it. There were some shots where I had turned the front light off and used just backlight. It was the only way I could get some feeling of illusion into the pictures. They were going to be the hardest to print. I could already see on the contact sheets which ones were going to be the most difficult, the most straightforward, the most beautiful. Slowly I began to pick out the prints of my own choice that I wanted to make up for Vogue, and Gar and I got to work.

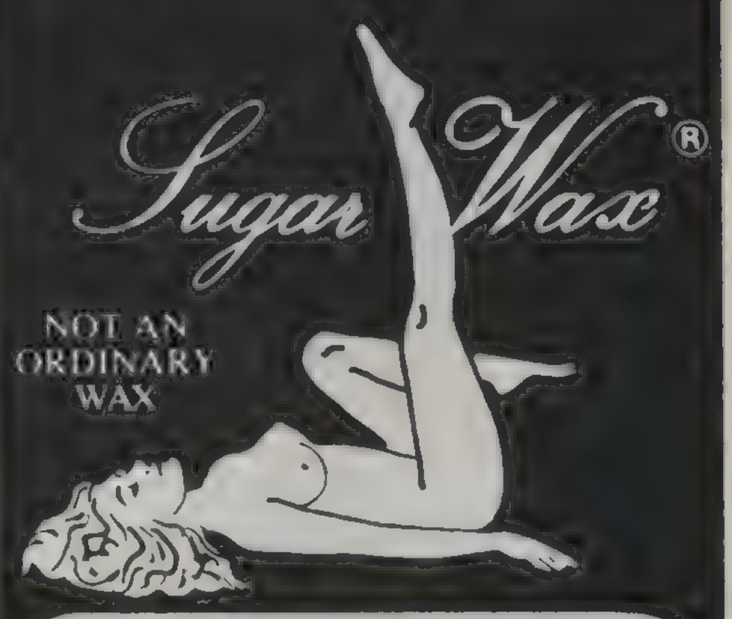
On the third or fourth day we spent in the lab, Vickie buzzed me for a phone call. I shook the water off my hands and picked up the darkroom phone. *(Continued on page 582)*

REMOVE BODY HAIR

100% NATURAL INGREDIENTS

Sugar Wax®

NOT AN ORDINARY WAX



Guaranteed to remove unwanted face & body hair. Not an ordinary wax. Easy and ouchless Odorless, water soluble, no mess. Lasts up to 6 weeks. Leaves skin silky smooth. Sugar-Wax®, an ancient Near Eastern family secret now available in the American market. Repeated use of Sugar Wax® discourages hair growth. Don't miss this opportunity.

For complete kit send $10.00 for 8 oz. jar or $17.50 for 16 oz. jar to:

SUGAR WAX, INC.

Dept. V-9, Jones Road, East Quogue, NY 11942

SIZES 0-2-4-6

Hard to find?

Not anymore.

When you receive our new catalog, you'll be amazed at all the fashion choices for small sizes only! It's full of sportswear, dresses and lingerie—all proportioned for the smaller figure. Send $2 today for your catalog subscription.

Dept. 67, 1500 Broadway
N.Y., N.Y. 10036. Stores in N.Y.C., Phila. and Wash. D.C.

Name _____

Address _____

City _____

State _____ Zip _____

"THE LAST SITTING"

(Continued from page 581)

"Hello?"

"Hello, Bert. How are the pictures?"

It was Pat Newcomb, calling from California.

"They're great," I said, cradling the phone between my shoulder and chin so I could check a print we'd just started. A ghostly image of Marilyn in chinchilla was beginning to materialize on the paper. "Vogue loves them."

"You know, don't you," said Pat, "that Marilyn has approval of all her photographs."

I realized that this was a call I had been expecting since the first day of this assignment. But they hadn't breathed a word of it until now. Approval had not been part of the deal, and even if they had asked for it, they almost certainly wouldn't have gotten it. I'd never known Vogue to grant photo approval to anyone, no matter how big a star.

"Look," I said. "It's one thing if I agree to give her approval, but I can't speak for Vogue. They're going to use whatever they want."

"She'd like to see all the pictures anyway," Pat said.

Marilyn gazed wistfully up at me from the developing tray. Her lips looked pale in the red light.

"Well . . . all right," I said. "I don't have the new ones back from the lab yet, but I'll send her the ones from the first shoot." I already knew Vogue wasn't going to use most of the nudes, so they'd probably give them back to me. "But send them right back, Pat, please."

She said, "Don't worry. We'll send all of them back."

The next day Gar and I had finished about thirty prints that I liked well enough to show. There were a lot of different grades. Some were perfectly good prints after only two or three hours work, but I still stamped them ROUGH, because I wanted Vogue to know that I would go back and make them even better. Others had really been worked on for days, especially the backlight shots. I put them all in a big envelope with all the contact sheets and went up to see Alex again.

I could have just sent them over, because I knew he was going to pick them anyway, but this time there was one picture I really cared about. It was that one head shot, the one I felt fulfilled my original assignment . . . the last picture I took. And I knew that if I didn't make a point of it, Alex might not pick it.

"This is my best shot," I said to him.

"Beautiful," he said.

I said, "I don't care what other pictures you use if you use this one."

He said, "We'll try to use it. They're all beautiful."

I tried again. "This one is the one I *really* want you to use!"

Alex nodded. "This one we will use," he said firmly.

It was done. I had the one picture that I wanted most in Vogue. Of course, they'd do anything they wanted with the rest of it, but that was fair.

As I left I asked Alex for some of the color nudes to send to Marilyn, and he gave me an envelope full of transparencies. I took them back to the studio and divided them into three piles. I had decided not to send her all of them, because they were originals, one of a kind, and I wasn't sure I'd get them back, or they could get lost in the mail. So I sent her just the first pile, one third of the color, and all the black-and-white contact sheets, because I had negatives for those.

Then I waited. To hear from Marilyn, to hear from Vogue. I went on to other jobs, but every once in a while I wondered what they were up to at Vogue. A week passed, then another week, and I didn't hear a word. They didn't call me in to show me what they were doing or to ask whether I liked it. Finally I thought, well, they *must* have finished those layouts by now. I'm going to call them.

I called the art department and got Alex's assistant.

"Hi, Bert! How are you? We haven't seen much of you lately."

"Right," I said, "I was wondering about the Marilyn Monroe layouts. Do you suppose I could talk to . . ."

I could never get a call through to Alex's office when he was in there with the art editor and the editor-in-chief, making life-and-death decisions about pictures. "They can't come to the phone right now. As a matter of fact, they're in a meeting discussing your layouts. But don't worry, everything is wonderful. Alex says the layouts are beautiful."

"Well, thanks," I said. I hung up, shrugged, and went downstairs to get the mail.

"Looks like something here from Marilyn Monroe," Vickie said cheerfully.

She handed me a fat manila envelope; Marilyn had returned the pictures after all! I took the envelope upstairs and shook it out on my desk, just to make sure.

The pictures were all there, all right—but

She was laughing, free . . . I had her

she had crossed over half of them out.

On the contact sheets she had made x's in magic marker. That was all right, although I didn't agree with her—I thought some of the ones she'd crossed out were beautiful. But she had x-ed out the color transparencies with a hairpin, right on the film. The ones she had x-ed out were mutilated. Destroyed.

I have to admit I felt some anger at her at that moment. Not that she didn't like all my pictures, but she'd been so destructive about it! Why couldn't she have picked up the phone and said, "Let's go over these together"?

There were a few she'd obviously crossed out because she had her eyeliner on crooked. That wasn't impossible to retouch. I could have told her if she'd asked me. Sure, her image was important to her, but it was important to me, too, and I would have been kinder to her. She hadn't just scratched out my pictures, she'd scratched out herself.

When she made her mark on these pictures, she had less than two weeks to live.

The next time I saw her was on a wall at Vogue.

They finally called me. Priscilla Peck, the art director of Vogue, said, "Bert, the layouts are finished. You should come over and look at the boards."

At last, the invitation I'd been waiting for.

"How do they look?" I asked.

"There's something very nostalgic and sad about them," she said. "Come take a look."

"Be right over."

I walked over to Vogue and went up to the art department. Priscilla took me into the room where the layouts were on the wall.

It was very different from what I had imagined.

They had done the whole section in black and white. No color. Not one of those hundreds and hundreds of beautiful nudes. They hadn't even used the black and white of the chinchilla with her bare leg showing, and I wondered why.

Vogue wasn't exactly conservative. They had run some marvelous nudes over the years. But maybe Marilyn was controversial—too sexy, too spicy. Maybe they felt it was better to cover her up in Vogue.

It was true, there *was* something haunting about the pictures they had chosen. All those black dresses, dark clothing, dark backgrounds . . . the layouts had an elegiac quality. It was strange and eerie.

Because Marilyn was still alive.

"Well, I guess it's all right," I said. At Vogue I was careful not to complain unless there was a good reason, because there were times when I had complained and they'd taken something out, and it ruined the section. And this one wasn't bad. At least they'd given her eight pages, and the last one was the laughing one I loved.

And all those color pictures from the first time were mine.

"It's fine," I said.

So the pictures went to press, and I went home. Allegra was going off to dance somewhere, so I had to take our two-year-old, Trista, for the weekend. I put her in a big basket in the back seat of the car and drove out to Sag Harbor to visit some friends. That was Friday.

Saturday, August 4, I had a wonderful time. My pictures were safely in Vogue, so I could forget all about it and play on the grass with Trista and the other children. I only thought of Marilyn once. I was taking snapshots of Trista in one of those playpens made of netting, and I kept focusing on the mesh, and Trista had blond curls, and suddenly I thought, This is like Marilyn with the veil. It seemed like an interesting photographic parallel. Then the thought was gone and the long, sunny, carefree afternoon went on.

Sunday morning I had an invitation for brunch from other friends over on the beach side of the island. As I drove across from Sag Harbor to East Hampton, I was thinking, Boy, what a life. The sun was shining, and it was just ten miles of bliss. I drove up to the beautiful house my friends had rented and pulled into a circular gravel driveway, just like California. My feet crunched on the gravel as I walked to the door.

Inside, I noticed that there was a television on in the hallway, some morning show, just background noise. Then suddenly the announcer said, "We interrupt this program to bring you a special bulletin. Marilyn Monroe committed suicide last night."

I just stood there.

I didn't know *what* I felt. There seemed to be so many pieces of different feelings that I didn't know how to put them together. I was just paralyzed, shocked in a dumb, numb way. It was a strange reaction. I couldn't cry for Marilyn. There was some way in which I was not surprised. Not that she'd seemed depressed or suicidal to me. Not at all. It was more like I'd smelled trouble. Or she *was* trouble.

And trouble begets trouble.

Babs had sensed it. *"What's going to happen to that poor girl?"*

And Vogue had laid her out in black.

Those layouts were on the press right now, ready to run. They were supposed to print the book on Monday. But they couldn't run that section now. Eight fashion pages would be inappropriate.

What was going to happen to the pictures now?

When I got in early Monday morning, the studio was buzzing. Vogue had already called. They had stopped the presses and they were having an emergency meeting. They only had a couple of hours to decide what to do. At first they all agreed that there was no way they could let it run. And then someone said, no, the pictures are beautiful. Why don't we just pull the fashion copy and print something special on the first page?

So they left the section just as it was. They didn't change one part of the layout. The pictures became a memorial—Vogue's salute to Marilyn, ending with the portrait of her laughing—the picture that goes back to the beginning, the one I set out to get.

That's the story of Marilyn Monroe and the photographer. I go on, and she says "... So long." It's the end of her career, and of her life, and in a sense it's the beginning of mine. It was right after that that my greatest success as a photographer began. The kid from Brooklyn who was content with a job, a girl, a car, and a camera—the successful but clean-cut professional of 1962 was soon to metamorphose into the frenetic emperor of a seven-story studio where often ad and fashion shootings had to be set up simultaneously, where TV commercials were produced, and a small silk-screen factory was turning out limited editions of my work.

The sixties were to be the best and craziest decade, not only of America's life but of mine. Those were the years of the juke box, and the big sound, and the big bucks, and the swimming pool, and three children, and the townhouse, and the houseboy, the black library with the Picasso over the door, Dr. Feelgood, and the crystal blue Stingray, airplane trips to Fire Island, and the fantasy house with the wishing well, the herb garden, and the eight-foot-tall roses Allegra grew while I photographed American beauties in New York.

In 1962 I had these years of success and excitement still ahead of me and I also had yet to make my grandest mistakes. In a sense the taking of Marilyn's pictures was only a forewarning of things to come.

I know that in some way her spirit has been around me since then. Her pictures cut through a lot of obstacles on my way up and they got me out of some rough waters when I was down.

And as the years went by I noticed that the pictures we made together belonged to everybody. What I'd done was bigger than me. In one way or another they've passed out of my hands and into everyone's dreams. Some of the negatives have been lost or stolen. A whole envelope full of color transparencies was taken from my apartment in a robbery, and they reappeared on a construction site . . . where else but in Brooklyn? Marilyn peeks out from behind a scarf in the window of almost every poster and litho store.

So the pictures are everywhere. Marilyn is everywhere. But there *is* no Marilyn. She's gone. Marilyn was, as she said herself, a sex symbol. She died young and remains eternally young, a symbol preserved by death.

There have been many beautiful women since Marilyn Monroe. But who is there that has her total magic? Nobody has that vulnerability any more. We turn to child models in an instinctive search for that innocence and freshness, but they don't have the deep feminine sexuality that came from Marilyn like light.

Marilyn Monroe is the first American goddess—our goddess of love. We created her just as much as she created herself. She arose in response to *our* sexual yearning and *our* spiritual awakening. She is gone, but she is everywhere. Stars die, but light goes on forever.

Through the magic of photography the light from Marilyn Monroe is still reaching us, still drawing us on, like moths to a flame. ▽

LONELINESS

(Continued from page 553)

of one or another "community" or "group" that they have a long way to go. Such individuals, as Gay Talese more than hinted in his book about our contemporary sexual experiments if not fads, are likely to feel sad, let down, and again, isolated and lonely.

Here is another patient of mine talking: "The singles scene is a great big extravaganza every night—but early the next day you're on the way to sizing everyone up! No one trusts anyone! Each to his own! Each to her own! It's great—a real big high!—while it lasts. But there comes a moment (for me, it's early in the morning, and my full bladder wakes me, and I'm lying in bed) when I let the day and the evening run through my head, and it's then that I feel lost. Even if I've had a good time, I feel lost. Even if there's a man lying there beside me, I feel lost. I guess the word isn't 'lost.' [She'd been asked why she used that particular word.] I guess the word is 'alone.' In the singles scene, you've got to be independent emotionally; you've got to be able to say goodbye as easily as you say hello! If not, you're in trouble. You're 'involved,' and that means you're 'vulnerable,' because you could be dumped tomorrow, and you'll be a puddle of tears, and you'll have only yourself to blame!

"I listen to my grandmother talk, and I look at our old family pictures, and I think: that wasn't twenty-five or fifty years ago—that was five hundred years ago! I wouldn't like a lot of what went on back then; I know it. But every once in a while I'm not so sure I wouldn't make a 'trade-off.' People tell you that you should learn to 'trade-off'—that you should add things up and make your decision, and be willing to take the bad with the good, otherwise you're setting yourself up for a big fall. Well, every once in a while I realize I'm not a computer but a human being, and I get my yearnings, and I feel lonely, and I want to stay with someone for longer than a night, or a week, or a season, or a year or two—'for forever,' the way my grandmother used to put it when I was a girl and I'd ask her all those questions about marriage and how long people who got married lived with each other."

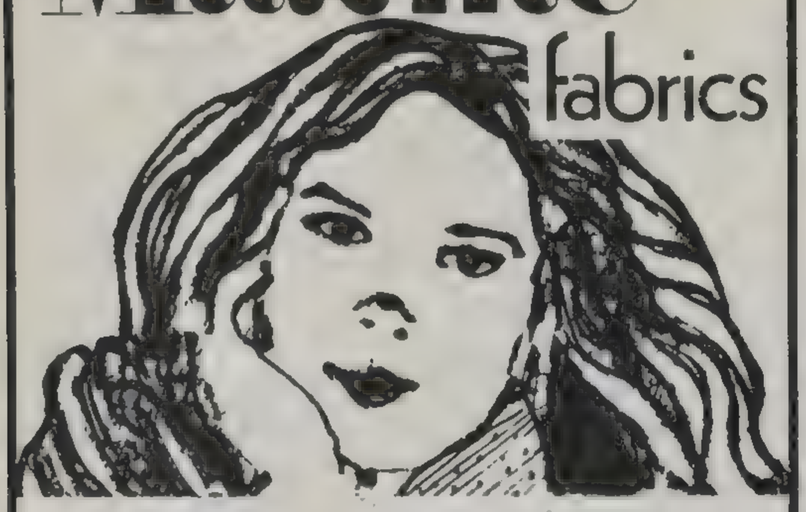
The thrust of this American time is hardly in the direction of a "for forever," so far as anything goes. We're always moving from place to place, so our residential lives are in continual flux. As for work, we change jobs all too commonly. Our friendships, too, are affected by the above-mentioned migratory habits, not to mention by the notion that one takes one's involvements as one finds them—and breaks them as the mood and circumstances and opportunities dictate. And, of course, there is a good deal of uncertainty in the loving we do, whether outside of marriage (the "singles scene" to which the woman quoted refers), or inside marriage (a divorce rate now approaching 50 percent means that almost one in two marriages won't be, alas, "for forever"). Moreover, there are broader and quite powerful cultural influences which reinforce the list of trends given immediately above. A glance at the list of bestsellers, a stroll through a bookstore, tells us rather more than we may even want to see and know: authors telling us how to take care of ourselves, namely, how to eat, how to exercise, how to control our weight, how to make money, how to get whatever kind of sex we happen to want, or imagine to be interesting, and such subspecialities as how to avert financial disaster or obtain something called "joy," or go on diet X or diet Y, or survive in business A or B, or make friends, or shed wives, or get free of husbands, or travel to this or that place—as I used to hear it put in church on Sundays, "world without end."

Such a climate of opinion is not merely an indication of what a particular industry, publishing, finds us anxious to buy. We have ourselves become the ultimate product: aspects of our lives, mere commodities, to be described by writers, solicited by businessmen, and offered to each other by ourselves—as in, again, that expression, "How am I doing?" which is asked on the jogging trail, in politics, in the millions of beds lovemaking couples of all sorts use, in weight-control clinics, in the offices of stockbrokers, and surely, in the privacy of millions of Americans' minds. No wonder I could hear the woman who speaks above exclaim this one day: "I'm tired of catering to myself; but it's all I seem to know to do. Everyone I know thinks of *herself;* the guys I meet, they think of *themselves.* The other day, I tried to talk about religion with this guy (I mentioned God) and about marriage (I mentioned that old weakness of mine, my grandmother and my grandfather, and their fiftieth wedding anniversary) and this big, handsome guy, he's a lawyer and a great jogger and basketball player, looks at me as if I've gone off the deep end. He asked me if I'd ever 'seen somebody,' meaning a shrink!"

Maybe some of us make too much of those sad moments in such a person's life—and those sad (I believe) aspects in our cultural life to which I've made reference. Maybe we have to accept the stated loneliness of many Americans as an inevitable part of their lives—the unfortunate darker side to what is, still, a quite vital and interesting "social scene" for millions upon millions of men and women who are (let us not forget) well fed, well clothed, well sheltered, and yes, well informed about the world, about matters of money and health and longevity and sexuality. Still, the doubts linger; the early morning (or late afternoon) misgivings persist; and one wonders whether the cost of all this "liberation," all this "success," all this fiercely independent assertiveness of self, is not, for an increasing number of men and women, just a little too high.

Still, there are more hopeful sides of today's American social experience. This country's extreme commitment to individualism may have reached its peak economically and politically in the 1930s, and culturally in the 1970s. We learned after the Second World War that we can't go it alone, hence our willingness to abandon tariffs and to *(Continued on page 584)*

Maxine fabrics



Fall-Winter 1982

Send today for our kit of over 100 Top Quality Fashion Fabrics ... including **ANGLO**™ woolens, **VIYELLA**® prints and solids, **MARTIN** velvets, assorted silks, latest **ULTRASUEDE**® colors with dyed-to match coordinates ... and many more.

(AVAILABLE SEPTEMBER)

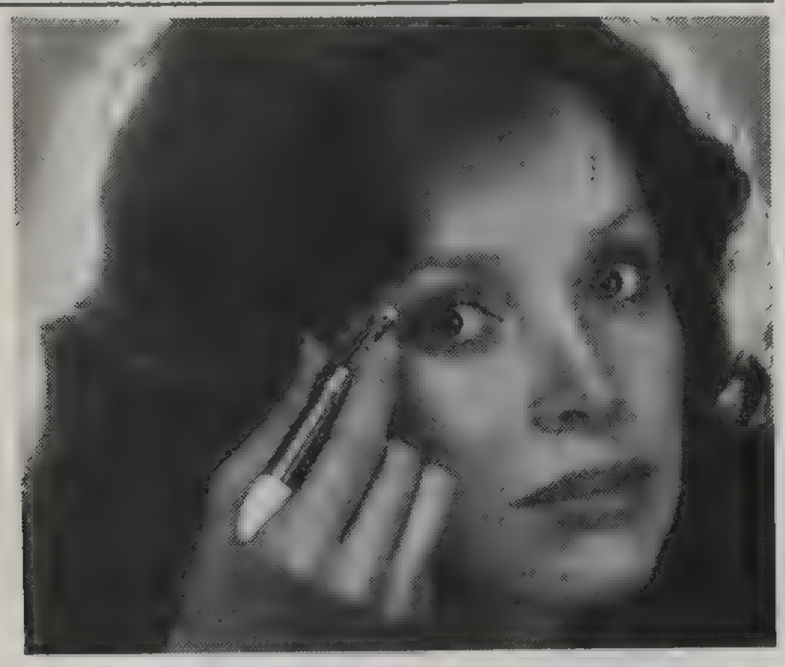
SEND $3.00 (Foreign & Canadian ... **$4** U. S. Currency) refundable with first order to:

MAXINE FABRICS
Dept.V0982, 417 Fifth Avenue
New York, N.Y. 10016

Name _____

Address _____

City _____ State _____ Zip _____



REMOVE HAIR PERMANENTLY

Perma Tweez® is the **ONLY** home electrolysis instrument recommended by 4 medical textbooks (titles on request). Its 'tweezer-like' action is safe and easy to use for face, arms, legs and body. Perma Tweez created the original patented safety feature that prevents skin puncture. Over 15,000 instruments sold to doctors and almost two million purchased by people like yourself—by far the leading electrolysis system. Save hundreds of dollars on salon electrolysis with this most economical home method. Clinically tested —recommended by dermatologists.

14 DAY MONEY BACK GUARANTEE

$16.95—Advertised Elsewhere at $19.95

Cal. residents add 6% sales tax

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

☐ I enclose $16.95 in full payment.
☐ MasterCard ☐ Visa

#_____ Exp. date_____

☐ COD requires $4.00 deposit. Pay balance plus COD charges and $1.00 handling. COD in U.S. only.

GENERAL MEDICAL CO., Dept. V-180
1935 Armacost Ave., W. Los Angeles, CA 90025

©1981 GENERAL MEDICAL CO.

LONELINESS

(Continued from page 583)

forge a network of supportive alliances. Moreover, we've recently been learning from the Japanese that an economy which relies on mutual support and cooperation between workers and management, between the government and private enterprise, can become considerably more productive than an economy in which the loner position, even the adversarial position, seems all too endemic.

So with ourselves: how self-absorbed can people become without a terrible sense of futility and meaninglessness? There is, after all, a biological basis to our dependence upon one another. We are born because two individuals, in important respects different, have become joined. We flourish as children when others give us beckoning nods—and indeed, wither psychologically, even physically, if we are left to our own resources, left unattended by devoted others. Why should things change when we are older? We are, throughout life, the same human beings: earnestly seeking, through others, some sense of purpose, of belonging—in the face of a cold and inscrutable universe whose various riddles seem limitless.

The word "community" can be a mere slogan, but it can also convey for so many of us an alternative to a seemingly driven self-centeredness. No wonder the book and television drama *Roots* had such a strong impact not only on black Americans but on the rest of us. We were ready, in significant numbers, to recognize that, when Auden said in one of his loveliest poems that "we must love one another or die," he was making reference not to a sex manual or to an imperative of "mental health" but rather to a moral and philosophical (dare I say, religious?) principle—that we join together in ever broadening allegiances and commitments, lest we shrivel up personally and even destroy one another physically.

More than any other creature we are dependent on our fellow "others." Ours is the longest stretch of growing up; and, whereas others are programmed by nature to be whatever they are, we must learn what we are inch by inch, over the long, long haul of things, from other human beings. To deny that, suddenly—to declare ourselves assertively if not truculently self-sufficient (or desirous of being so)—is to risk not only isolation and loneliness but the very loss of ourselves, so to speak. The mind craves others, craves them to love, of course, but also to use, in the non-pejorative sense of that word—to use in understanding the world, in figuring out what matters, what doesn't. Without others, we become prey to our own fantasies—our now inflated fears and desires, which dominate and distort us relentlessly, because they go untested by that ultimate reality of other people, other perceptions, other observations. Even as prisoners in solitary confinement begin to lose their grip on reality, the predominantly self-absorbed person can suffer a similar fate. And there is ground for a measure of optimism in such an analogy—because those who have, for one reason or another, ended up in this or that limbo emotionally are commonly glad to come running homeward: toward the consolations that human beings offer one another—in friendships, in families, in neighborhoods, in those larger communities called regions or ethnic or racial groups, or nations. ▽

M. & I. MLADENOV, INC.
1060 N. Miami Bch. Blvd., Dept. #258
N.M.B., FL 33162
Designs by Ivan Mladenov
Genuine Snakeskin and Leather Apparel
Wholesale and Retail
Price $610.00 Sizes 4 to 14, Colors: Grey, Navy, Roy. Blue, Red, Wine, D. Tan, Green, Beige, Black
Delivery 4 to 6 weeks, Shipped UPS Blue Label.

☐ Check ☐ Master Card ☐ Visa

Card # _____ Exp. Date _____

Signature _____

QUANTITY	SIZE	COLOR	AMOUNT

Name _____

Street _____

City _____ State ____ Zip _____

FREE COLOR CATALOG BY REQUEST.
MC, VISA ORDERS PHONE 305-945-9063

FINE TAPESTRY

Johansen's elegant tapestry pump and matching handbag. Pump has narrow band of top-stitched leather trim with dainty fringe accent. Plus 2½" leather covered heel. Handbag is accented in taupe, has clasp closure, inside zipper pocket. Strap adjusts to shoulder length. Both in multicolor floral tapestry.

Pump (#2951). 5-10 Full and half sizes; narrow(AA) or medium(B). **$64.95**
Handbag (#1383). 10" X 7½". **$49.95**

Shipping & handling: $2.00 for first item, $1.50 for second item.

The Tog Shop, 24 Lester Square
Americus, Ga. 31710
Credit card holders call 912-924-9371

Send for 128 page FREE catalog

THE TOG SHOP

BLOOMINGDALE'S

(Continued from page 561)

enjoy shopping as "a total experience, much in the way that eating at a restaurant is a total experience—not simply the food that's served but also the presentation of the food, and the service, and the atmosphere." The only difficulty with this analogy is that it doesn't seem quite big enough to hold the reality. The truth is, more than just a good meal at a restaurant, experiencing Bloomingdale's may remind some of us of a line from Kaufman and Hart's *Once in a Lifetime:* "If they could get beds in those damn slots," says the heroine, apropos of the Horn & Hardart automats, "we'd be sleeping there, too."

Don't be too quick to bet against it; there is already—to the intense interest of American merchandisers—the Japanese phenomenon of the department store as a nearly autonomous community, where under one vast roof are harbored most of the necessities of life and many of its pleasures. Along with what one usually does in a department store, you can eat, drink, go to a movie, to a concert, to the theater; you can leave the children and shop for your meat and vegetables and kitchen staples, and do your banking, and have your letters typed and legal questions answered. In other words: the store as a way of life.

Whether it's the store of the future—our future—is debatable. Do we really want our lives rolled into one? Yet, given the American tendency to consolidate multiple aspects of living into a single environment, it doesn't seem too wildly improbable. Certainly the condominium with a restaurant on the roof, a health club in the basement, and offices and living quarters in between is a step in that direction. And so, within its relatively limited space, is Bloomingdale's . . . at the very least, more than just a place to wear out a charge plate.

A random sampling of what's been "more" over the past half-dozen years: The display of such rarely seen treasures as the royal robes from the Forbidden City of China and the gold of Ireland. Chinese potters practicing their craft, Indian jugglers practicing theirs, Indian dancers doing the same. Disco dancers in the display windows, fashion shows on the escalators, sarcophagi from Israel, sculpture from Africa, shields from New Guinea. Personal appearances by New York designers, Paris designers, Italian designers, movie stars, and the TV stars of *Brideshead Revisited* . . . not to mention, by way of celebrating the two-hundredth anniversary of American independence, a tour of the store by the Queen of England.

It is also a place to eat that is more than department-store traditional—though there is one of those, too, and an espresso bar for a quick bite and a blast of rock. But there is also Le Train Bleu, which replicates a dining car on the glamour train that once ran between Calais and the Côte d'Azur and is as pricy, as soignée, and as celebrity-strewn as anyone could want an East Side restaurant to be. And there is Forty Carrots, the healthy (not health) food restaurant, where the trauma of queuing up is almost erased by store personnel handing out samples of daily specials. The next food spin-off is a Tasters' Bar, at which various samples will be, so to speak, formalized.

Not that your average Bloomingdale's addict really needs a restaurant for sustenance; one of these indefatigables, drowning in shopping bags and swathed in mink, recently walked up to the caviar counter, ordered a quarter pound of the very best malossol, and ate it on the spot . . . thus experiencing what might be called the *gemütlich* glamour of Bloomingdale's.

At its most ambitious, The Bloomingdale's Experience translates into extraordinarily complex "country promotions," which are to the conventional retailing of foreign merchandise what theoretical math is to short division. . . . Not for nothing has Bloomingdale's been called the only store in the world with an independent foreign policy: for about a year and a half, in which as many as one hundred key people will make as many as two hundred trips, the store's prodigious creative energies will be fixed unblinkingly on a single country—the Philippines, China, Ireland, Israel, India—its people, its culture, its ambience, and above all, on the development of new products that will not for a year be seeable or buyable anywhere but at Bloomingdale's.

That's the spur. "There has to be," says Gordon Cooke, senior vice president for sales promotion, "a rationale for shopping in our store . . . we have to offer some exclusivity of merchandise and design. And you can't do this by going to a country and just picking up what's available . . . when we go into these countries, we are required to develop products that have never been seen in the United States." Such efforts have resulted in Philippine basketweavers, Chinese ginger-jar makers, and Irish potters finding themselves suddenly (and profitably) in the lamp-making business; and Irish sweater makers in the business of manufacturing pillow covers, coverlets, placemats, table runners, as well as sweaters. They're still doing it, and not only for Bloomingdale's.

Egging us on with lures and diversions

As in trade agreements between nations, the benefits are mutual: "Of the 140 companies that sold to us for the Irish promotion, seventy of them had never exported to the United States before. . . . The countries know that the year after they've done business with us they'll be doing business with a substantial number of retailers across the United States that did not buy before." Bloomingdale's gets: "an edge on the competition. . .and uniqueness."

And the public gets (usually in the fall, for a run of six to eight weeks, which slides us gracefully into the holiday selling season) the kind of production that might have been envisioned by a partnership of Sol Hurok, P.T. Barnum, and the *National Geographic.*

And now, it's about to happen again. As you walk in the store on the morning of September 15th, you will be greeted by nothing less than "America the Beautiful," and it's going to knock your socks off. But at this particular moment, as this magazine goes to press, they are still getting their ducks in line.

Up on the eleventh floor, where nobody has time to call anybody to fix the sign that reads PR M T ON D PT., Joan Glynn's phone is ringing off the wall . . . the gala preview (reception and dinner for about a thousand, entertainment, awards to distinguished members of—probably—the arts community) is moved up . . . back . . . up again. One awardee-to-be regretfully declines . . . another accepts.

Plans fall through, plans fall into place. The exhibit of original American art looks iffy. But the furniture collection based on pieces in The American Museum of Folk Art is a sure thing. The model rooms—log cabin to hi-tech—look sure. So does the collection of costumes from the glory days of Hollywood. The EPCOT exhibit—*i.e.,* the Walt Disney Experimental Prototype Community of Tommorrow—is probable/sure. The quilt makers are on, also the basket weavers, the scrimshaw—and the candlestick makers. The souvenir bath towels—the Statue of Liberty hailing a taxi at Bloomingdale's or with shopping bags, in a taxi—look great (the Statue and the store being musts on every tourist's list). The photo essay on America is a knockout. Ditto the film . . . starring Bloomingdale's.

The star theme is set . . . as in stars-and-stripes banners and tags and shopping bags . . . as in stars of the silver screen . . . as in American lodestars in the arts . . . and all-star fashion designers, rising-star designers, and designer stars of the L.A. Freeway. The cliff-hanger: Will the Seventh Avenue all-stars meet the New York Collections deadline and still come through for Bloomingdale's?

Meanwhile, over at Bloomingdale's workshops on Sixtieth Street, where Colin Birch, vice president for visual presentations, presides over a crew of fifty painters and carpenters, the plans for "U.S. 1" are coming together on the drawing board. By the time the store closes on preview night and well before the first guest arrives, "U.S. 1" will stretch across the sixth floor's Main Course, with foods from every region, and the stuff you need to make them and the utensils to use.

That the whole firecracker will go off with a bang and on schedule nobody really doubts. That it will turn a profit for Bloomingdale's is also a given (on the day the China promotion broke, recalls Gordon Cooke, "Sales went up 5 to 10 percent"). Nor is there any doubt that the crowds will be larger than usual. How will Bloomingdale's handle the extra traffic? "With pleasure," said Marvin Traub.

Which raises the question: How will the crowds handle the crowds? A veteran of the China promotion remembers a potter demonstrating his craft in an aisle: "You couldn't get through, you couldn't get around; you felt trapped." Other Bloomingdale's customers—not necessarily former customers—have expressed similar feelings of entrapment in "B-way." This recent transformation of the first-floor cosmetics and accessories departments into a glossy and somewhat oppressive black-and-white Art Deco fantasy was deliberately designed, its critics say, to seem to cut you off from the outside world and envelop you in the store's theatricality.

True or not, the criticism persists. But so do the crowds. And so do the sales—according to the annual report published by Federated Stores, the parent company of Bloomingdale's: $647-million-plus in 1981 over $566-million the previous year. . . . Which brings to mind a drama critic's observation: in a review of a particularly successful Broadway play, the late Kenneth Tynan wrote, ". . . between showmanship and salesmanship . . . perhaps, after all, there is no distinction."

Or, as someone is said to have remarked about the surprisingly large attendance at the funeral of Harry Cohn, once the formidable head of Columbia Pictures: "Give the public what they want and they'll turn out every time." ▽

FREE!
GIFT CATALOG

FREE Our exciting gift catalog. Gifts of perfect taste. Delicious cheeses, sausages, meats, fancy pastries, candy, fruits and nuts. Unusual gifts offered only by The Swiss Colony.

PLUS FREE CHEESE OFFER
(A $6.50 Value)

- 152 pages in brilliant color
- 650 unique gifts of quality and value
- 200 gifts under $10—many under $5

FREE CHEDDAR CHEESE. A 1¼-lb. whole cheddar wheel with your first purchase from our catalog. Special offer for new customers only. (Offer not valid outside U.S.)

FREE "EARLY ORDER" DISCOUNTS. Save up to 30% on over 150 gifts, with savings up to $5 each.

Send for your free gift catalog today.

The Swiss Colony

☐ **YES!** Please rush FREE Gift Catalog, Early Order Discounts and FREE Cheddar Cheese Offer.

Name_____
(please print)

Address_____

City_____

State_____ Zip_____

Offer expires December 31, 1982. Dept. WB

Originators of Fine Food Gifts by Mail Since 1926.
1112 7th Ave., P.O. Box 800, Monroe, WI 53566

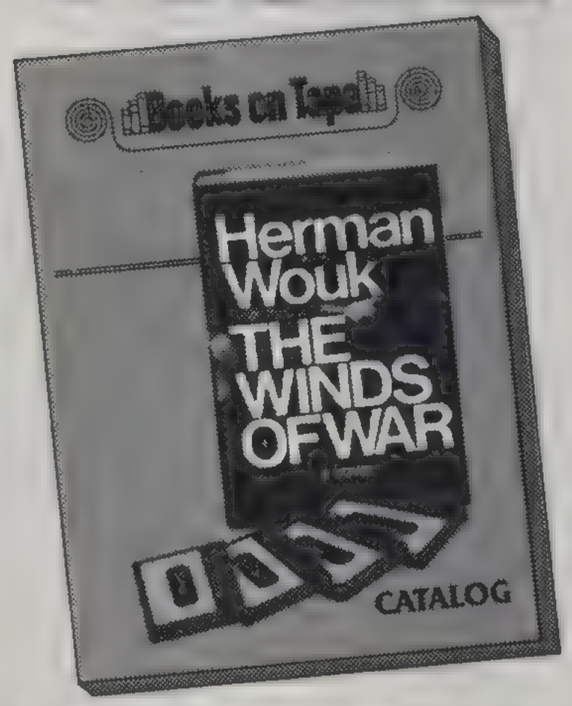
☐ Yes! Let me tap into Chippendales Romantic Lingerie Catalog. I'm enclosing $3.00.

NAME

ADDRESS

CITY STATE ZIP V

FREE



711 W. 17th St., Costa Mesa, CA 92627

BOOKS ON TAPE NEW CATALOG

Drive, work, relax with best sellers on cassettes. Money back guarantee. Hundreds of titles.
VISA and MasterCard accepted.

Toll Free 1-800-854-6758.
In Calif. 1-800-432-7646.

Send FREE Catalog
Books on Tape, Inc. Dept. V
P.O. Box 7900, Newport Beach, CA 92660

Name _____

Street _____

City, State, Zip _____

FASHION INFORMATION

Page 308: Earrings at Bergdorf Goodman. **Page 448:** Shown with Agnes B.: Bracelet, Isaac Manevitz for Ben-Amun. **Page 450:** *Above:* Shoes, Susan Bennis Warren Edwards. **Page 452:** Accessories, Harriet Love. **Page 454:** *Center, left:* Earrings, Jerry Kott. *Below, left:* Earrings, Marla Buck. *Center, right:* Necklace, Kenneth Jay Lane. *Below, right:* Earrings, Marieluisa Stern for Stigi. **Page 456:** *Insets, far left:* Bracelet, Claude Petin for Diamant Noir. Shoes, Susan Bennis Warren Edwards. **Page 465:** *Left:* Coat at Bloomingdale's, Dept. 317. Socks, Perry Ellis for Trimfit. Bergdorf Goodman. Shoes, Walter Steiger. Henri Bendel. Coat at Altman's, Dept. 70. Earrings, Barbara Klar. Boots, Walter Steiger. Henri Bendel. **Page 466:** Ralph Lauren at Hudson's, Dept. 394. Man's cashmere coat with beaver collar, lined in nutria, Jeffrey Banks for Alixandre, $3950. Bergdorf Goodman. Man's suit, Calvin Klein. Earrings, Isaac Manevitz for Ben-Amun. **Page 467:** Anne Klein at Marshall Field's, Dept. 175. Earrings, Trifari by Marcella Saltz, Wine scarf, D. Cenci, D. Cenci, NYC. Black foulard, Calvin Klein Scarves. Bloomingdale's. Shoes, Anne Klein by Schwartz & Benjamin. Bloomingdale's; I. Magnin. **Page 468:** Coat at Bloomingdale's, Dept. 348. Earrings, Jerry Kott. Bergdorf Goodman. Fendi bag. Bloomingdale's. Boots, Walter Steiger. Henri Bendel. **Page 469:** Wool coat and pants. Saks Fifth Avenue, coat at Dept. 318. Blouse, pants at Dept. 315; John Wanamaker, Dept. 4715; Montaldo's, Dept. 06; Rich's, Dept. 338; Hudson's, Dept. 394. Pants, blouse also at Sakowitz, Dept. 71. Earrings, Michele Leight. Bag, Fendi. Glasses, Private Eyes. Shoes, Walter Steiger. Henri Bendel. **Page 470:** Bill Blass coat. Lord & Taylor, Dept. 52; Frost Bros., Dept. 530. Sunglasses, Renauld Leather. Saks Fifth Avenue; Neiman-Marcus. Earrings, Michele Leight. Fendi bag. Bloomingdale's. Gloves. Saint Laurent Rive Gauche. Tights by Danskin. Macy's. Walter Steiger shoes. Henri Bendel. **Page 471:** John Anthony at Kaufmann's, Dept. 897; Frost Bros., Dept. 530. Also at Claire Pearone, Troy MI. Earrings, Jerry Kott. Grandoe gloves. Panty stockings, Givenchy for Round-the-Clock. Altman's. Shoes, Walter Steiger. Henri Bendel. **Page 472:** Calvin Klein at Bonwit Teller, Dept. 18; B. Forman, Dept. 352; Dayton's, Dept. 361; Swansons on the Plaza, Dept. 480.; Macy's, San Francisco, Dept. 170. Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's. Calvin Klein Belt. Macy's, Herald Square. **Page 473:** Christian Dior at Macy's, Dept. 087; Filene's, Dept. 329; Bullock's, Dept. 338; Nordstrom, Dept. 66. Kayser-Roth/Burlington Leg Looks. Walter Steiger Shoes. Henri Bendel. **Page 474:** Halston Originals at B. Forman, Dept. 352; Sakowitz, Dept. 48; Frost Bros, Dept. 520; I. Magnin, Dept. 40. Turnout also at John Wanamaker, Dept. 4716; Jacobson's, Dept. 21; Swansons on the Plaza, Dept. 030; Amen Wardy, Newport Beach CA. Earrings, Isaac Manevitz for Ben-Amun. Muffler, see information page 492. Bag, Maud Frizon. Maud Frizon, NYC; Joseph, Chicago. Evan-Picone Leg Fashions. Saks Fifth Avenue. Shoes, Walter Steiger. Henri Bendel. **Page 475:** Calvin Klein at Altman's, Dept. 147; Kaufmann's, Dept. 859; Montaldo's, Dept. 96; Lazarus, Dept. 353. Shoes, Walter Steiger. Henri Bendel. **Page 476:** Ron Leal at Saks Fifth Avenue, Dept. 361. Blouse, pants at Woolf Brothers, Dept. 52. Outfit also at I. Magnin, Dept. 211. Socks, Electric Sok! Shoes, Walter Steiger. Henri Bendel. **Page 477:** Adele Simpson at Altman's, Dept. 70; Montaldo's, Dept. 06; Sakowitz, Dept. 48. Also at John Wanamaker, Dept. 4715; Jacobson's, Dept. 21. Earrings, Trifari designed by Marcella Saltz. Ring available at Fortunoff, NYC, Westbury NY, Paramus and Wayne NJ. Boots, Walter Steiger. Henri Bendel. **Page 478:** Ralph Lauren at Lord & Taylor, Dept. 163. Boots, Bally of Switzerland, NYC. **Page 479:** Perry Ellis wool skirt and sweater. Bloomingdale's, Dept. 317; Hudson's, Dept. 394; Swansons on the Plaza, Dept. 650. Turnout also at Nan Duskin; Lou Lattimore, Dallas; Macy's, San Francisco, Dept. 165. Accessories, Perry Ellis. Socks, Perry Ellis for Trimfit. Shoes, Manolo Blahnik, NYC. **Page 480:** Castleberry Knits wool/rayon/cotton/polyester suit. Saks Fifth Avenue, Dept. 324; Kaufmann's, Dept. 140; Montaldo's, Dept. 41; Neiman-Marcus, Dept. 47; Bullocks Wilshire, Dept. 382; I. Magnin, Dept. 34. Also at Garfinckel's. Earrings, Isaac Manevitz for Ben-

Amun. Bergdorf Goodman. Bag Maud Frizon, NYC. **Page 481:** *Left:* David Hayes wool jacket and skirt. Bonwit Teller, Dept. 100; O'Neil's, Dept. 79; Neiman-Marcus, Dept. 91; Frost Bros., Dept. 630; I. Magnin, Dept. 40. Also at B. Forman, Dept. 352; Nan Duskin; Balliet's; Sakowitz, Dept. 52. Earrings, Isaac Manevitz for Ben-Amun. Watch, Movado Nine Ligne Quartz. Pocket scarf, Echo Scarfs. Tights, Electric Sok! . . . *Right:* Miss O by Oscar de la Renta. suit. Lord & Taylor, Dept. 106; Jacobson's, Dept. 21; Sakowitz, Dept. 53; I. Magnin, Dept. 36. Also at Frost Bros., Dept. 520. Scarf and muffler, Calvin Klein Scarves. Scarf at Bloomingdale's. Ultra Sense Pantyhose. Shoes, Stuart Weitzman for Mr. Seymour. Jildor, Cedarhurst, Great Neck and Woodbury NY. **Page 482:** *Large photo:* St. Gillian at Bonwit Teller, Dept. 21; Filene's, Dept. 353; Montaldo's, Dept. 41; Rich's, Dept. 340; Hudson's, Dept. 351; I. Magnin, Dept. 25. Outfit also at Godchaux's, New Orleans, Dept. 120; Frost Bros., Dept. 610. Earrings, Isaac Manevitz for Ben-Amun. Bracelets, Carolee Designs. Saks Fifth Avenue. Belt, Barry Kieselstein-Cord. To order at Barney's NYC. Hanes Hosiery. Shoes, Stuart Weitzman for Mr. Seymour. See information page 481. . . . *Inset:* Nat Kaplan at Montaldo's, Dept. 06; Sakowitz, Dept. 51. Dress also at Younker-Kilpatrick's, Dept. 57. Earrings, Isaac Manevitz for Ben-Amun. Scarf, Charvet, Paris. Belt, Calvin Klein. Bonwit Teller, NY. Bag, Bottega Veneta. Hanes Hosiery. **Page 483:** *Background:* Fernando Sanchez dress. Earrings, Robert Lee Morris at Artwear, NYC. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Walter Steiger. Henri Bendel. . . . *Left:* Oscar de la Renta at Saks Fifth Avenue, Dept. 511; Younker-Kilpatrick's, Dept. 57; Swansons on the Plaza, Dept. 010; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Watch, Movado. Tourneau, NYC. Hanes Hosiery. Shoes, Charles Jourdan. Saks Fifth Avenue; Joseph, Chicago and Beverly Hills. . . . *Right:* Abe Schrader at Rich's, Dept. 331; Higbee's, Dept. 344; Younker-Kilpatrick's, Dept. 57. Earrings, Isaac Manevitz for Ben-Amun. Calvin Klein Scarves. Bloomingdale's. Belt, Alex & Lee. Martha, NYC; Obiko, San Francisco. Hanes Hosiery. Shoes, Walter Steiger. Henri Bendel. **Page 484:** Geoffrey Beene at Altman's, Dept. 70; Montaldo's, Dept. 06. Hat, Geoffrey Beene. Earrings, Denise Carbonell, Henri Bendel. Hanes Hosiery. Shoes, Casadei. **Page 485:** Wool jacket. Silk taffeta/wool skirt. Geoffrey Beene at Saks Fifth Avenue, Dept. 44; John Wanamaker, Dept. 4715; Jacobson's, Dept. 21; Frost Bros. Dept. 520. Necklace, Arthur Koby. Saks Fifth Avenue, NYC; Marie Leavell, Dallas; Amen Wardy, Newport Beach CA. Bracelet, Wendy Gell. Victoria Falls, NYC. **Page 486:** Geoffrey Beene. Saks Fifth Avenue, Dept. 44; Halle's, Dept. 24; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48; Frost Bros., Dept. 520. Outfit also at John Wanamaker, Dept. 4715; Sandy Austin, Lafayette LA. Earrings, Terrafirma. Hanes Hosiery. Shoes, Chloé by Pancaldi. **Page 487:** Silk metallic velours dress. Geoffrey Beene at Frost Bros. Dept. 520; I. Magnin, Dept. 30. Outfit also at D. H. Holmes, New Orleans; Harzfelds; Frederick & Nelson. Earrings, Stephen Dweck. Saks Fifth Avenue, NYC; Ultimo, Chicago; Amen-Wardy, Newport Beach. Shoes, Bruno Magli. **Page 488:** Silk dress with silk/Lurex wool panel. Jacobson's, Dept. 21. Cuff, Mark Davis. **Page 489:** Sweater reverses to wool. Geoffrey Beene. Swansons on the Plaza, Dept. 020; Neiman-Marcus, Dept. 50; Liberty House of Hawaii, Dept. 354. Suit also at Claire Dratch, Bethesda MD; Rich's, Dept. 329; Jacobson's, Dept. 21; Marshall Field's, Dept. 28. Necklace, Arthur Koby. Esteban's World, Southhampton NY; Amen Wardy, Newport Beach CA. Panty stockings, Hot Sox. Shoes, Charles Jourdan. **Pages 490–491:** Shetland wool dress mid-Sept. at Bloomingdale's., Dept. 317. Fur cuffs, Perry Ellis for Alixandre. $1250. To order at Bloomingdale's. Hat, Patricia Underwood for Perry Ellis at N. L. Kaplan. Bloomingdale's; Hattie; I. Magnin. Socks, Perry Ellis for Trimfit. Bergdorf Goodman. Shoes, Manolo Blahnik, NYC. **Page 492:** Suit at North Beach Leather Boutiques. New York; Atlanta; Chicago; Houston; Las Vegas; Los Angeles; San Francisco. Muffler at Saks Fifth Avenue; L. L. Berger, Buffalo NY; Jordan Marsh, Florida; Joseph Magnin. Gloves, LaCrasia. Socks, Hot Sox. Macy's, Herald Square. **Page 493:** Wool beret, $120. Bloomingdale's. Andrea Pfister boots, $425. Lord & Taylor. **Page 494:** Zoran outfit at Bergdorf Goodman; Cartouche, Cleveland; Linda Dresner, Troy MI; Jackson Graves, Minneapolis; Wilkes Bashford, San Francisco. **Page 495:** Butterfly by artist Eduardo Costa from "Butterfly Tank". Henri Bendel.

Page 496: Hat at Bloomingdale's; Christian Michi, Charleston SC; Ultimo, Chicago; Neiman-Marcus; I. Magnin. Earrings at Bergdorf Goodman; Ultimo, Chicago; Frost Bros.; Amen Wardy, Newport Beach CA. Gloves, Shalimar. Macy's. **Page 497:** Crêpe jacket. Calvin Klein at Bloomingdale's, coat at Dept. 320, blouse, jacket, skirt at Dept. 309; B. Forman, Dept. 352; Kaufmann's, Dept. 859; Frost Bros., Dept. 500. I. Magnin, Dept. 201. Earrings and gloves, see information page 496. **Page 498:** Bill Blass at Lord & Taylor, Dept. 52; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48; I. Magnin, Dept. 30. Black-dyed Swakara cocoon, Bill Blass for Mohl Fur, $5500. Colbert's, Amarillo TX. Earrings, Tess Sholom of Tess Designs. Henri Bendel; Rue de Rêves, Dallas. **Page 499:** Bill Blass at Saks Fifth Avenue, Dept. 44. Black fox stole, Perry Ellis for Alixandre, $2700. Bloomingdale's; I. Magnin, Chicago; Suzette International, Santa Fe NM. Earrings and bracelet, Tess Sholom of Tess Designs. Henri Bendel; Rue de Rêves, Dallas. **Page 500:** Viscose/silk/polymetal tunic and pyjama at Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Black-dyed mink, Oscar de la Renta for Wagner Fur, $9000. To order at Pogue's, Cincinnati OH; Thomas E. McElroy Furs, Chicago; Sakowitz. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac; Lou Lattimore, Dallas; Obiko, San Francisco. Necklace, Alex & Lee one-of-a-kind. At same stores as earrings. Belt, Arthur Koby. Saks Fifth Avenue, NYC; Amen Wardy, Newport Beach CA. **Page 501:** Bill Blass at Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac. **Page 502-503:** Viscose/silk/polymetal tunic and pyjama at Saks Fifth Avenue, Dept. 511; Higbee's, Dept. 344; Swansons on the Plaza, Dept. 020. Turnout also at D. H. Holmes, New Orleans LA; Frederick & Nelson. Earrings, Richard Serbin. Henri Bendel. Belt, Arthur Koby. Saks Fifth Avenue, NYC; Amen Wardy, Newport Beach CA. **Page 504:** Bill Blass for Mohl Fur also at Robinson's, California. Earrings, Mark Spirito. Saks-Jandel. Gloves, Grandoe. **Page 505:** Grosvenor Canada also at Jay Lennad Furs, Chestnut Hill MA; Chudiks of Birmingham, Birmingham MI; Cikra Furs, Cleveland OH; Lloyd's Furs, Denver. Earrings M & J Savitt. Muffler, Agnona.

(Continued on page 588)

FINGER-FIT Makes Rings Fit

Our Safety Clasp makes it safe, snug, secure.

■ Rings won't twist with new Finger-Fit!

■ Rings slip on and off easily even over swollen knuckles.

Jeweler can attach to any woman's ring, old or new. Opens 3 sizes, snaps closed for snug fit. 14K yellow or white gold or platinum.

U.S. PAT NO. 2771753

OPEN to slip Over your knuckle

CLOSED Locks for snug fit

Thousands of satisfied customers coast to coast! Mail coupon for name of Finger-Fit jeweler near you

FINGER FIT . . . *for a Comfortable Fit!*

Dept. V-9, BOX 366, ROYAL OAK, MICH. 48068

NAME

ADDRESS

CITY, STATE

ZIP

IMAGINATIONS HAUTE COUTURE FABRIC SERVICE

IMAGINE! OODLES OF REASONS TO SUBSCRIBE TO IMAGINATIONS!

Alpaca/woolens
Angora/woolens
Basketweaves
Bouclés
Braids
Buttons
Cantoni cottons
Challis
Chinos
Coatings
Corduroys
Cottons
Crepe de Chines
Crepe georgettes
Crinkle crepes
Dacrons
Dobbies
Donegals
Double knits
Egyptian cottons
End-on-ends
Failles
Flannels
Florals
Foulard prints
Gabardines
Herrin
Indian
Interfac
Interloch
Jacquard
Knits
Knitted Sue
Lawns
Linens
Linings
Lurex
Madras
Metallics
Noiles
Paisleys
Patterns
Pima
Silk crepe de Chines
Silk herringbones
Silk jacquards
Silk noiles
Silk prints
Silk shirting stripes
Silk tweeds
Single knits
Sofrina®
Stretch corduroy
Sweater knits
Shirt knits
Threads
Tweeds
Twills
Ultrasuede® brand fabric
Wool crepes
Wool flannels
Worsted wools
Yards and yards
Zippers
Plus much, much more.

Send $8 today and begin your subscription to IMAGINATIONS color-coordinated fabric collections, special ensemble offers and timely sale events.

Imaginations — Fabrics for all seasons and reasons.

Imaginations

Dept. V92
51 Marble at Blandin Avenue
Framingham, MA 01701

Yes! Imaginations don't let me miss a single swatch! I have enclosed $8.00 (in U.S. funds) applicable toward purchases in the subscription year.

Name _____

Address _____

City _____

State _____ Zip _____

Our $2.00 catalog of sensuous lingerie comes with a $3.00 gift certificate!

Here's a great excuse to indulge your secret romantic fantasies: Fantasia's new color Christmas catalog comes with a $3.00 gift certificate! Spend it on sensuous sleepwear, delicate camisoles, elegant robes, kimonos, teddies, all fully guaranteed. Go ahead... enjoy the romance of beautiful lingerie and the wonderful difference it can make in your life. Indulge!

Fantasia Dept.V209, 36 East Main St. Elmsford, NY 10523

This ad is for all those who ever wonder if your United Way gift is really appreciated.

United Way

Thanks to you, it works, for ALL OF US.

Ad Council A Public Service of This Magazine & The Advertising Council

FASHION INFORMATION

(Continued from page 587)

Younker-Kilpatrick's, Omaha NE. Fogal Legwear of Switzerland. **Page 506:** Coat also at Swansons on the Plaza. Ronaldus Shamask wool flannel dress ($750). Bergdorf Goodman. Earrings, Jean and Szari Bourque. Gloves, Shalimar. Panty stockings, Bonnie Doon. **Page 507:** Zoran cashmere sweater and pants. **Page 508:** Earrings, Stephen Dweck. **Page 509:** Christian Dior Furs also at Garfinckel's; Evans, Chicago; Herbert's Furs, San Francisco. Suede tunic, Andre Van Pier, $700. Lord and Taylor. Maya Belts. Fogal Legwear of Switzerland. **Page 510-511:** *Large photo:* Polyester fabric by Seta Soie. Mary McFadden at Saks Fifth Avenue, Dept. 44; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Earrings, Sherry Mills. Bloomingdale's Cul-de-Sac. . . . *Inset:* Mary McFadden at Saks Fifth Avenue, Dept. 44; Frost Bros., Dept. 520 and 530. Bracelet, Wendy Gell. Victoria Falls, NYC. Shoes, Charles Jourdan. **Page 532:** Earrings, LaCrasia. Henri Bendel; Lilly Dodson, Richardson TX. **Page 533:** Albert Nipon at Frost Bros., Dept. 611; Bullock's Dept. 336. Dress also at Maas Brothers, Florida; Lazarus, Columbus OH, Dept. 356. Earrings, Stephen Dweck. Bergdorf Goodman. Panty stockings, Gerbe. Macy's, Herald Square. Shoes, Stuart Weitzman for Martinique. Bloomingdale's. **Page 534:** Léonard of Paris at Frost Bros., Dept. 520 and 530. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac. Panty stockings, Givenchy for Round-the-Clock. Lord & Taylor. Shoes, Bally of Switzerland. **Page 535:** Bill Blass at Saks Fifth Avenue, Dept. 44; John Baldwin, Dept. 87; Swansons on the Plaza, Dept. 020. Earrings, Eileen Aubi. Gindi, NYC. Necklace, Alex & Lee, one-of-a-kind. Bloomingdale's Cul-de-Sac. Panty stockings, Givenchy for Round-the-Clock. Lord & Taylor. Shoes, Charles Jourdan, NYC. **Page 536:** Rayon/silk dress. Altman's, Dept. 70; Ivey's Carolinas. Dept. 241; Higbee's, Dept. 344. Hanes Hosiery. Shoes, Charles Jourdan. Charles Jourdan, NYC. **Page 537:** Rayon/viscose dress. Earrings, Carol Motty. Artwear, NYC. Gloves, LaCrasia. Bloomingdale's. Panty stockings, Gerbe. Peress of Madison Avenue, NYC; Lisa Norman, Santa Monica CA. Shoes, Vittorio Ricci. Vittorio Ricci, NYC. **Page 540-541:** *Left:* Cape, $700. Late Sept. at Altman's, Dept. 70. Earrings, $32, at Henri Bendel. . . *Right:* Coat, $1720. Late Sept. at Bergdorf Goodman. Earrings, $80, at Macy's Herald Square; Jere Scott for Stanley Korshak; Frost Bros. **Page 542-Page 543:** Calvin Klein wool jacket, $350. Henri Bendel, Dept. 58. Earrings at Henri Bendel; Ultimo, Chicago; Frost Bros.; Amen Wardy, Newport Beach CA. **Page 544-545:** *Left:* Polyester tunic. Silk pants, $2200. To order at Bloomingdale's. Earrings at Bloomingdale's Cul-de-Sac; Lou Lattimore, Dallas. *Right:* Dress, see page 510. Mirror, Barney's Antique Shop, NYC. **Page 546:** Anne Klein at Bloomingdale's, Dept. 310; Kaufmann's, Dept. 815; Hudson's, Dept. 394; Sakowitz, Dept. 71; Nordstrom, Dept. 66. Turnout also at Claire Pearone, Troy MI; Frost Bros., Dept. 500. Earrings, Ellen Designs for Robert Originals. Belt, Anne Klein for Calderon. Bergdorf Goodman. Fogal Legwear of Switzerland. Boots, Unisa. Bloomingdale's, The Shoe Box, Dallas. **Page 547:** Gloria Sachs lamb's wool sweater. Bloomingdale's, Dept. 306; Kaufmann's, Dept. 819; Montaldo's, Dept. 06; Sakowitz, Dept. 71. Earrings, Larry Slade. Henri Bendel. Tights, Fogal Legwear of Switzerland, NYC. Joan & David shoes. Bloomingdale's; Burdines; Ann Taylor, Beverly Hills. **Page 548:** *Inset above:* Perry Ellis at Henri Bendel, Dept. 43; B. Forman, Dept. 352; Burdines, Dept. 352; Marshall Field's, Dept. 175; Frost Bros., Dept. 500. Earrings, Terry Felper NYC. Panty stockings, Perry Ellis for Trimfit. Shoes, Joan and David. . . Inset below: Leslie Fay polyester crêpe dress. Lord & Taylor, Dept. 183; Kaufmann's, Dept. 878; Higbee's, Dept. 351; Frost Bros., Dept. 240; Bullock's, Dept. 387. Belt, Ruza for Elegant. Henri Bendel. Christian Dior Legwear. Shoes, Vittorio Ricci, NYC. **Page 549:** Acrylic/wool skirt. Miss O by Oscar de la Renta at Saks Fifth Avenue, Dept. 163; B. Forman, Dept. 352; Jordan Marsh, Boston, Dept. 1331. Christian Dior Legwear, Shoes, Yves Saint Laurent. Saks Fifth Avenue. **Page 550:** *Large photo:* Stanley Sherman at Lord & Taylor, Dept. 106; Hudson's, Dept. 359; Neiman-Marcus, Dept. 40; I. Magnin, Dept. 265; Carol & Mary. Zoran cashmere top, $380. Barney's NYC. Earrings, Ellen Designs for Robert Originals. Altman's. Belt, Ruza for Elegant. Henri Bendel. Fogal Legwear of Switzerland. Shoes, Vittorio Ricci. I. Miller, NYC; Bob Ellis, Charleston SC. . . . *Inset:* Kenar at Bloomingdale's, Dept. 372; Hudson's, Dept. 353; Nordstrom, Dept. 66. Earrings, Larry Slade. Bracelet, Lacour Johnson Co. J. Antonio, NYC. Shoes, Beene Bag by Andrew Geller. Altman's. **Page 551:** Cotton/wool blouse, wool pants. Altman's, Dept. 147; Sakowitz, Dept. 71; The Broadway, Los Angeles, Dept. 103. Turnout also at Cedrics, Minneapolis MN. Hat, Maggie Vall. Earrings, Bill Duncan for Bonwillum. Henri Bendel. Bracelet, Lecour Johnson Co. J. Antonio, NYC. Gloves, Halston. At all leading department stores. Fogal Legwear of Switzerland. Shoes, Christian Dior Souliers. Charles Jourdan, NYC. Howard Meister available at Art and Industry NY. **Page 554-555:** *Left:* Mollie Parnis dress. Saks Fifth Avenue, Dept. 44; John Baldwin, Dept. 87; Gidding-Jenny, Dept. 10; Frost Bros., Dept. 530. Also at Jacobson's, Dept. 21; I. Magnin, Los Angeles, Dept. 30. Earrings, LaCrasia. Henri Bendel. Belt, Alex & Lee. Bloomingdale's Cul-de-Sac. Shoes, Bruno Magli. Mr. Jay, Millburn NJ. . . . *Right:* Bracelet, James I. Murphy. Shoes, Chloé by Pancaldi. **Page 556:** *Large photo:* Harold Levine at Bonwit Teller, Dept. 038. Earrings, Alex & Lee for Ion. Panty stockings, Evan-Picone Leg Fashions. *Inset:* Rayon/silk dress. Wool/nylon coat. Lord & Taylor, Dept. 218; I. Magnin, San Francisco. Dept. 36. Earrings, Paulo Salvador for HV Studio. LaCrasia gloves. Bloomingdale's. **Page 557:** Frances Henaghan at Lord & Taylor, Dept. 3; Carol & Mary, Honolulu. Bracelet, Robert Christoph for Good as Gold. Therapy, NYC; Camille, Bal Harbour. Boots, Unisa. Papillon, Philadelphia; The Shoe Gallery, Houston. **Page 558:** Adam Beall blouse and skirt. Lord & Taylor, Dept. 218. Earrings, Alexis Kirk. Cuff, Mikal-Jon. Panty stockings, Kayser-Roth/Burlington Leg Looks. **Page 559:** Gloria Sachs sweater and skirt. Late September at Lord & Taylor, Dept. 211; Kaufmann's Dept. 819 Jacobson's, Dept. 21; Neiman-Marcus, Dept. 36 Sakowitz, Dept. 71. Skirt also at Bullocks Wilshire, Dept. 360. Shoes, Walter Steiger. Henri Bendel. . . *Inset:* Pierre Cardin Dresses distributed by Taipan Industries. Saks Fifth Avenue, Dept. 312; Jordan Marsh, Boston, Dept. 1321; Rich's, Dept. 331; Bullock's, Dept. 382; Nordstrom, Dept. 06. Belt, Calvin Klein. **Page 562:** Zoran. Saks Fifth Avenue, NYC, Dept. 45. Cuffs, Patricia von Musulin. Saks Fifth Avenue, NYC. **Page 563:** Halston Originals at Saks Fifth Avenue, Dept. 44; John Baldwin, Dept. 83; Jacobson's, Dept. 21; Sakowitz, Dept. 48. Earrings, Alex & Lee for Ion. Bloomingdale's Cul-de-Sac. Bracelets, Ted Muehling. Bergdorf Goodman. Belt, Ted Muehling. Artwear, NYC; Ultimo, Chicago. **Page 564:** *Top left:* Ronaldus Shamask at Sakowitz, Dept. 56. Outfit also at Wilkes Bashford, San Francisco; Amen Wardy, Newport Beach CA. Belt, Ronaldus Shamask. Shoes, Christian Dior. . . . *Top right:* Friedricks Sport mohair turtleneck ($320), wool trousers ($170). Sweater and pants, same stores as coat. John Wanamaker, Dept. 4716; Kaufmann's, Dept. 819; Frost Bros., Dept. 500; Liberty House of Hawaii, Dept. 366. Outfit also at Montaldo's, Dept. 90. Gloves, Shalimar. Christian Dior Legwear. Shoes, Susan Bennis/ Warren Edwards. . . . *Bottom, left:* Gloria Sachs at Lord & Taylor, Dept. 211; Montaldo's, Dept. 06; Kaufmann's, Dept. 819; Jacobson's, Dept. 21; Neiman-Marcus, Dept. 36. Christian Dior Legwear. Shoes, Charles Jourdan. . . . *Bottom right:* Geoffrey Beene for Gallant at Lord & Taylor, Dept. 184; Nan Duskin; Kaufmann's, Dept. 391; Gidding-Jenny, Dept. 20; Swansons on the Plaza, Dept. 060. Jacket also at W. M. Harris, Providence RI; Rich's, Dept. 331. Perry Ellis wool gabardine pants. Calvin Klein Scarves. Bloomingdale's. **Page 565:** Jack Mulqueen at Lord & Taylor, Dept. 221; Marshall Field's, Dept. 400; The Broadway, Dept. 244; Nordstrom, Dept. 11. Necklace worn as a belt, Ted Muehling. Bergdorf Goodman; Ultimo, Chicago. Wool flannel pants, Ronaldus Shamask ($380). Moss, NYC; Wilkes Bashford, San Francisco; Maxfield, Los Angeles. **Page 566-567:** *Left:* Kasper for Joan Leslie. Lord & Taylor, Dept. 106; Kaufmann's, Dept. 194; Ivey's Carolinas, Dept. 241; Higbee's, Dept. 344. Belt, Kasper. Gloves, Shalimar. . . . *Right:* Rebecca Moses at Bonwit Teller, NYC, Dept. 72; B. Forman, Dept. 352. Turnout also at The Avenue, Omaha NE. Muffler, Rebecca Moses. Wool tights, Fogal Legwear of Switzerland. Boots, Andrea Pfister. **Page 570:** Gloves, Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutiques NYC; Coconut Grove FL. ALL PRICES APPROXIMATE.

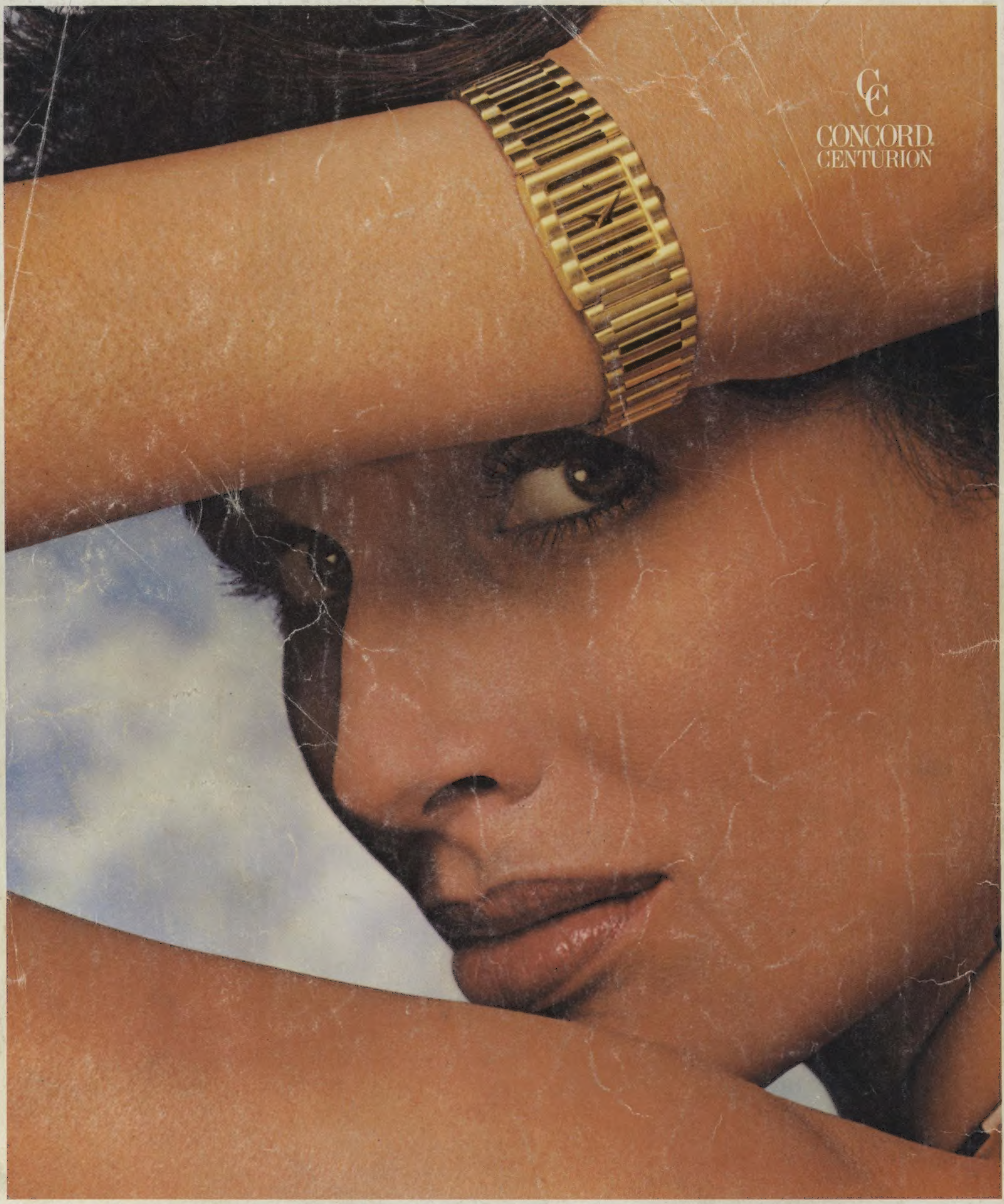
Marlboro Lights

The spirit of Marlboro in a low tar cigarette.

Also available in King Size Flip-Top box.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings Box & 100's: 10 mg "tar," 0.7 mg nicotine—Kings: 11 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Dec.'81



The Concord Centurion. 18k gold, quartz, water-resistant.

VAN CLEEF & ARPELS

Time Boutique

New York 744 Fifth Avenue 10019 (212)644-9500 Beverly Hills 300 North Rodeo Drive 90210 (213)276-1161
Palm Beach 249 Worth Avenue 33480 (305)655-6767 Paris Monte Carlo Cannes Deauville Geneva Tokyo

We honor major credit cards